

JUNE 21, 1952

MOTION PICTURE HERALD

COMPO MAPS NEW FIGHT ON U. S. ADMISSION TAX

*How the tax looks to one
exhibitor in a small town*

NEW ARBITRATION MEET SPEEDS DRAFT APPROVAL; BIDS, RENTALS ARE KEY

REVIEWS (In Product Digest): IVANHOE, THE WORLD IN HIS ARMS, DIPLOMATIC COURIER, THE
FRANCHISE AFFAIR, RED SNOW, WHITE CORRIDORS, WAGONS WEST

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M-G-M's "IVANHOE"

The Picture Selected as No. 1 by exhibitors representing 10,000 theatres at M-G-M's "Seeing Is Believing Meeting" in California!



92 THEATRE TRADE SHOWS! SEE IT WITH AUDIENCES!

PLACE	THEATRE	ADDRESS	DATE	HOOR
ALBANY	Delaware	290 Delaware Ave.	7/1	8:30 P.M.
ATLANTA	Garden Hills	2835 Peachtree Rd. N.E.	7/2	8:30 P.M.
BOSTON	Fine Arts	Norway Street	6/30	8:30 P.M.
BUFFALO	Shea's Elmwood	539 Elmwood Avenue	7/2	8:30 P.M.
CHARLOTTE	Plaza	1610 Central Avenue	6/30	8:30 P.M.
CHICAGO	Adelphi	7074 N. Clark Street	7/2	8:30 P.M.
CINCINNATI	Guild	782 E. McMillan (Fobbies Corner)	7/1	8:30 P.M.
CLEVELAND	Heights	Euclid Hgts. Blvd. & Coventry Rd.	7/1	8:30 P.M.
DALLAS		(Previously Tradeshow)		
DENVER	Federal	3830 Federal Blvd.	7/1	8:30 P.M.
DES MOINES	Uptown	4115 University Avenue	7/2	8:30 P.M.
DETROIT	Globe	3520 Grand River Avenue	7/1	8:30 P.M.
INDIANAPOLIS	Uptown	4215 College Avenue	7/1	8:30 P.M.
JACKSONVILLE	San Marco	San Marco Boulevard	6/30	8:30 P.M.
KANSAS CITY	Vogue	3444 Broadway	7/2	8:30 P.M.
*LOS ANGELES	*Four Star	5112 Wilshire Boulevard	6/30	8:30 P.M.
MEMPHIS	Hollywood	2469 Chelsea Avenue	7/1	8:30 P.M.
MILWAUKEE	Century	2342 North Third Street	6/30	8:30 P.M.
MINNEAPOLIS	Granada	3022 Hennepin Ave. South	7/2	8:30 P.M.
NEW HAVEN	Leew-Poli Bijou	Church Street	7/2	8:30 P.M.
NEW ORLEANS	Imperial	814 N. Hagan Avenue	7/1	8:00 P.M.
NEW YORK	Leew's Lexington	571 Lexington Avenue	7/1	8:30 P.M.
OKLAHOMA CITY	Will Rogers	4322 North Western	6/30	8:30 P.M.
OMAHA	Dundee	4952 Dodge Street	6/30	8:30 P.M.
PHILADELPHIA	M-G-M Sc. Rm.	1233 Summer Street	6/30	2:30 P.M.
PITTSBURGH	Shadyside	5520 Walnut Street	7/1	8:30 P.M.
PORTLAND	30th Ave.	30th and Alberta	7/1	8:30 P.M.
ST. LOUIS	Apollo	323 De Balivre	7/1	8:00 P.M.
SALT LAKE CITY	Southeast	2121 South Eleventh East	6/30	8:00 P.M.
SAN FRANCISCO	El Presidio	2340 Chestnut Street	7/1	8:30 P.M.
SEATTLE	Green Lake	7107 Woodlawn Avenue	7/1	8:30 P.M.
WASHINGTON	Apex	4813 Massachusetts Ave. N.W.	6/30	8:30 P.M.

* Admission by ticket only at Los Angeles.

In addition to
Theatre Screenings
in 32 Exchange
Cities there are
60 "CLOSER-
TO-HOME"
THEATRE
TRADE-SHOWS!

—•—
Every exhibitor can see
M-G-M's giant "IVANHOE"
with audiences. If you haven't
received your invitation, in-
quire at your M-G-M Branch.
You owe it to yourself to
attend personally!

VARIETY SAYS: "In the same lavish class as 'Quo Vadis'. Big scale Technicolor box-office natural that cannot miss."



M-G-M presents
SIR WALTER SCOTT's Famed Novel
"IVANHOE"
starring
ROBERT TAYLOR • ELIZABETH TAYLOR
JOAN FONTAINE
GEORGE SANDERS • EMLYN WILLIAMS

Color by **TECHNICOLOR**
Screen Play by NOEL LANGLEY
Adaptation by AENAS MCKENZIE
Directed by RICHARD THORPE
Produced by PANDRO S. BERMAN

COLOR BY **TECHNICOLOR**

HE PUT A GRIN ON THE

WARNER BROS.

Happily Present

ALL THE JOY
AND GOL-DARNED
GREATNESS OF

THE STORY OF W

STARRING

WILL ROGERS, JR. AND JANE WYMAN

as His Father

as Mrs. Will Rogers

SCREEN PLAY BY FRANK DAVIS AND STANLEY ROBERTS BASED ON THE SATURDAY EVENING POST STORY, "UNCLE CLEM'S BOY"

FACE OF THE WORLD...

SHOWINGS FOR THE TRADE

July 11

Not just the screening of an
important picture but an
opportunity for exhibitors to
prepare enthusiastically for
one of the most powerful
mass attractions the motion
picture theatre has offered!...

Warner Power!

ALBANY
Warner Screening Room
110 N. Pearl St. - 8:00 P.M.

ATLANTA
20th Century Fox Screening Room
197 Walnut St. N.W. - 7:00 P.M.

BOSTON
Warner Screening Room
177 Arlington St. - 7:30 P.M.

BUFFALO
Paramount Screening Room
444 Franklin St. - 7:00 P.M.

CHARLOTTE
20th Century Fox Screening Room
300 S. Church St. - 7:00 P.M.

CHICAGO
Warner Screening Room
1307 So. Wabash Ave. - 1:30 P.M.

CINCINNATI
810 Palace Th. Screening Room
Palace Th. Bldg. 6th - 8:00 P.M.

CLEVELAND
Warner Screening Room
2300 Payne Ave. - 8:30 P.M.

DALLAS
20th Century Fox Screening Room
1803 Wood St. - 7:00 P.M.

DENVER
Paramount Screening Room
2100 Stout St. - 7:00 P.M.

DES MOINES
Paramount Screening Room
1115 High St. - 12:45 P.M.

DETROIT
Film Exchange Building
2510 Cass Ave. - 2:00 P.M.

INDIANAPOLIS
20th Century Fox Screening Room
324 No. Illinois St. - 1:00 P.M.

JACKSONVILLE
Florida Theatre Bldg. 5th Bn.
120 E. Forsyth St. - 2:00 P.M.

KANSAS CITY
20th Century Fox Screening Room
1720 Wendover St. - 1:30 P.M.

LOS ANGELES
Warner Screening Room
2015 S. Vermont Ave. - 7:00 P.M.

ALBANY
20th Century Fox Screening Room
151 Vance Ave. - 12:15 P.M.

MILWAUKEE
Warner Theatre Screening Room
217 W. Wisconsin Ave. - 7:00 P.M.

MINNEAPOLIS
Warner Screening Room
1000 Carle Ave. - 7:00 P.M.

NEW HAVEN
Warner Theatre Projection Room
70 College St. - 2:00 P.M.

NEW ORLEANS
20th Century Fox Screening Room
200 S. Liberty St. - 8:00 P.M.

NEW YORK
RKO Office
321 W. 44th St. - 2:15 P.M.

OKLAHOMA
20th Century Fox Screening Room
18 North Lee St. - 1:30 P.M.

CHICAGO
20th Century Fox Screening Room
1102 Broadway St. - 1:00 P.M.

PHILADELPHIA
Warner Screening Room
730 No. 13th St. - 7:30 P.M.

PITTSBURGH
20th Century Fox Screening Room
1715 Wood of Allen - 1:30 P.M.

PORTLAND
Grand Sea Screening Room
1947 W. Broadway St. - 7:00 P.M.

SALT LAKE
20th Century Fox Screening Room
214 East 1st South - 2:00 P.M.

SAN FRANCISCO
Paramount Screening Room
201 Golden Gate Ave. - 1:30 P.M.

SEATTLE
Modern Theatre
2400 Third Ave. - 10:30 A.M.

ST. LOUIS
Luma Screening Room
2143 Olive St. - 1 P.M.

WASHINGTON
Warner Theatre Building
12th & E. St. N.W. - 7:30 P.M.

WILL ROGERS

COLOR BY
Technicolor

WITH
CARL BENTON REID · EVE MILLER · JAMES GLEASON · SLIM PICKENS
NOAH BEERY, JR. · MARY WICKES · STEVE BRODIE · PINKY TOMLIN

AND EDDIE CANTOR AS HIMSELF
MICHAEL CURTIZ

BY MRS. WILL ROGERS ORIGINAL MUSIC BY VICTOR YOUNG PRODUCED BY ROBERT ARTHUR DIRECTED BY





*every
inch
a woman...*

*every
inch
an actress...*

*Marilyn
Monroe in*

Don't Bother to Knock

starring

**Richard
Widmark**

**Marilyn
Monroe**

with Anne Bancroft • Donna Corcoran
Jeanne Cagney • Lurene Tuttle

Produced by JULIAN BLAUSTEIN

Directed by ROY BAKER

Screen Play by DANIEL TARADASH



*soon from
20th Century-Fox...*

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

MARTIN QUIGLEY, JR., Editor

Vol. 187, No. 12

June 21, 1952



Tax Fight Now

JUST as the political election in November will probably be won by the wisdom of the actions taken during the hot Summer months, so also the fate of the new campaign for the elimination of the Federal twenty percent tax on theatre admissions may soon be decided. Partly on account of the delay in finding a president for COMPO and the weeks consumed in filling the three-man interim steering committee, the tax campaign has not yet gotten started.

As the industry remembers, the previous COMPO campaign was on the threshold of success when the outbreak of the Korean war made Congress pass over consideration of any kind of tax reduction. This time, in one way, circumstances are more favorable: the presidency will be at stake in the political campaign and there is no better time to approach a Congressman than when a hot election is approaching! On the other hand one of the strong arguments previously used—namely, that any reduction or elimination in the tax would be substantially passed on to the public—has been eliminated. This time exhibitors have been cautioned not to pledge any reduction in admission prices.

There is no doubt that the financial burden on thousands of theatres is heavier than it was two and three years ago. The admission tax is still unfair and discriminatory even though the public is to be promised no net reduction in the cost of theatre admissions. These have risen far less than the cost of other goods and services.

The tax campaign must be centered about the compelling necessity—on economic grounds—for the elimination of the tax. The tax is unfair and discriminatory because it is not imposed on all business generally. This tax fight will have to be fought and won by the industry alone. Clearly the general public is less likely to become an active ally than in the previous campaign. In fact some members of the public might assert they would rather have part of their admission fee go to Uncle Sam than to the theatre. This is because some patrons do not understand adequately the problems of theatre operation and film production today. The patron should be convinced it is in his best interests to have all of his admission price (less, of course, the regular income taxes on any profits) remain in the industry to insure the maintenance of suitable theatres and the production of superior entertainment.

Q Long ago the practice of measuring the theatre year as a nine month season from the Fall to the Spring with more or less of a hiatus during the Summer has disappeared. Relatively speaking the Summer has become a good period at the box office for years.

First it was the advent of air conditioning that helped beat the heat. During the World War II years people attended theatres whenever they had the opportunity. Since then the drive-ins have mushroomed to take advantage of the lure of the outdoors. However, there

still remains a fear in some quarters that the distributors will hold back top pictures for the cooler Fall weather. Mr. Wilbur Snaper, president of National Allied, recently addressed a letter to the distributors' sales chiefs calling for putting the industry's "best foot forward" during the Summer. He commented, "If we can present the best of our entertainment to the public when other attractions are at their ebb, there is a great possibility of our recovering the lost audience."

Q Mr. Eric Johnston, president of the Motion Picture Association of America, might well have taken advantage of the opportunity of his network television appearance June 13 to emphasize the amazing growth of drive-in theatres. He expressed the opinion that as a result of television there would not be as many theatres in the future as presently exist. That opinion related to regular, enclosed theatres. The development of the drive-in theatres from about fifty in 1946 to some four thousand is a remarkable growth in the theatre plant which importantly offsets the disappearance of the out-moded and poorly located regular theatres that have been passing. The percent of the annual gross derived from drive-ins is now a significant figure. It is certain to increase in the next few years.

Q The industry will know that the millennium has been reached when some group in Washington is not investigating it. Latest report of an investigation is about one being made by the Senate's Small Business Committee. Staff officials of that committee have reported receiving "several complaints" from independent exhibitors. Now the committee wants to know "whether the malpractices complained of in the Paramount suit are still continuing or whether their place has been taken by other malpractices." While no one would assert that the trade practices in this industry—or any other—are perfect, on the basis of the experience with governmental bodies to date, it is to be doubted that investigations and possible hearings by the Senate Small Business Committee will result in anything more than additional potentially harmful public relations for the industry.

Q A quiet bit, and an important bit, of good industry public relations is the continuing activity of the Hollywood Coordinating Committee in providing volunteer entertainment by film personalities at public service, patriotic and fund-raising benefit programs. While most people are aware of the great activities in this regard carried on by the industry during World War II, few probably know that since the end of the war the Hollywood Coordinating Committee has arranged approximately 13,000 free appearances at some 4,500 public service events. That is a record of which not only the production colony but the whole industry may well be proud.

Letters to the Herald

Courts on Censorship

TO THE EDITOR:

We are all greatly heartened to read the news of the Supreme Court judgment in your country reversing the ruling of 1915 and holding that the film falls within 'speech and expression' and is entitled to the same freedom which the other media of speech and expression command in law. On the same point when our case opposing the compulsory exhibition of films sponsored by the Government was argued in the High Court of Madras, the judges stated:

"It is impossible for us to accept the position that a licensee of a cinema theatre who exhibits films is exercising a right of freedom of speech and expression in exhibiting films which he desires to exhibit. He is not exhibiting them either as the expression of his thoughts and ideas or of those borrowed from some one else and adopted by him.

"In our opinion, the petitioner is doing nothing but carrying on a business and even remotely it cannot be suggested that these films represent his speech or expression. His right to freedom of speech and express is no more infringed by his being prohibited from exhibiting certain films or by being directed to exhibit certain films than in the case of a book-seller who is prohibited from selling certain books or is directed to sell certain other books. There is no substance in this contention."

It is obvious that the decision of the High Court is in conflict with the decision of the Supreme Court of U.S.A. and, in my view, the findings of our High Court are not well founded. We have taken the matter on appeal to the Supreme Court of India.—*R. M. SESHADRI, Secretary of the South Indian Motion Picture Studio Association, Madras, India.*

Market Research

TO THE EDITOR:

Charles Skouras at the recent TOA board meeting stated the need for a research center for physical advancements and called for probing in science and techniques to compare with research in all other major industries. Top leadership to be drafted in setting it up; financing to be borne by producers, exhibitors and distributors.

The corollary with this sound idea, a greater means to market research, treating with exhibition phases, including theatre-TV prospects, might win exhibitor support in this day. The difference between what we are doing now and could be doing would

CONGRATULATIONS

To Martin Quigley:

I have read your editorial, "Art and Business" [Herald, June 14]. It is excellent. Let me congratulate you for your wisdom and courage in writing and publishing it.—*ERIC JOHNSTON, President, Motion Picture Association of America.*

be brought into play by top leadership loaning "brains" from all three branches to a semi-permanent committee of full-time research. Financing would come from all segments.—*WORTH DITTRICH, State Theatre, Endicott, N. Y.*

TV Trailers

TO THE EDITOR:

It is my opinion something on the order of trailer advertising using actual shots from the picture together with proper word-of-mouth plugging over TV would bring wonderful results.—*THOMAS ORR, Amusement Enterprises, Inc., Albertville, Ala.*

TV Appearances

TO THE EDITOR:

I feel that Hollywood personalities could do much to stimulate theatre attendance during their appearances, however brief, on television. Someone should begin to prepare sensible copy in this regard.—*RALPH L. TRATHEN, Associated Amusements Co., Salt Lake City, Utah.*

More Opportunity

TO THE EDITOR:

I believe the present policy of developing new stars is sufficient but I also believe the new talent should be given greater opportunity and support by the entire industry. Greater effort should be made to develop them into stars.—*Hollywood studio head.*

Competitor

TO THE EDITOR:

I think TV will be a serious competitor for the time of potential theatregoers and think it can best be combatted by better exploitation for which TV itself is ideally suited. I think the industry should stop fighting TV and begin using it.—*ROY M. BREWER, Motion Picture Industry Council, Hollywood, Calif.*

Tax Must Come Off

TO THE EDITOR:

I have been doing a lot of thinking about how unfair it is for the theatre business to pay the 20 per cent Federal admission tax in view of the fact that our business is very sick. To give you one instance, for about two years now our Glen theatre in Kansas City has been losing about \$250 per week, and with the 20 per cent tax off we would still be losing about \$100 a week. This is true practically all over Kansas City. What is true in Kansas City is true, I am sure, all over the nation, and this 20 per cent difference would give the theatre business the shot in the arm that it needs for resuscitation.

The night of the big fight in a recent week everyone saw it on television with no tax to pay, and yet that same night the theatres were all empty and those who did go were forced to pay 20 per cent tax.

The newspapers, magazines and all other advertising have been riding "home-free" for years, with no tax, and the Government could easily recoup the money that they have been getting from the theatres, by taxing all advertising.

I think we should strike hard to get all Federal tax off, and not a cut in taxes, as the whole 20 per cent must be eliminated or "the patient may die."—*GLEN W. DICKINSON, JR., Mission, Kan.*

Keep Good Films Off

TO THE EDITOR:

By this time, we know that any reasonably good film on TV will hurt theatres. On the other hand, we also know that good product when available does business. In the meantime, theatres will close that are caught in the grip of excessively heavy TV areas, bad runs or are worn out theatres.

Give TV 'A' product and many of us will give 'up.' I know I have closed two so far.—*ALBERT MARGULIES, Jayem Management Corp., West New York, N. J.*

Different Audience

TO THE EDITOR:

I do not think the audience looking at pictures on TV is the same one that goes to theatres. Have checked this with lots of people and find the ones watching feature films are generally people who before did not go to theatres.—*W. RAY JOHNSTON, Chairman of the Board, Monogram Pictures Corp., Hollywood, Calif.*

MOTION PICTURE HERALD

June 21, 1952

ON THE HORIZON

MYERS sounds a new call for fight on Federal ticket tax Page 13

EXHIBITOR in Parkers Prairie talks turkey on tax headache Page 13

ARBITRATION committee meets in New York to continue work Page 14

INDUSTRY brings all guns to bear in war on censor boards Page 19

TERRY RAMSAYE Says—A column of comment on matters cinematic Page 20

"IVANHOE" opens in London with fanfare and strong grosses Page 22

BRITISH Government makes slight tax concession on films Page 22

LONDON Films' financial statement shocks a few experts Page 22

UNIVERSAL'S coming product has accent on comedy, wide appeal Page 23

ADMISSION price rise found a mistake in survey in New England Page 26

STUDIO labor groups pledge aid in MGM fight on waste operations Page 28

DALLAS COMPO dinner a tribute to O'Donnell and Colonel Cole Page 29

38 THEATRES to carry Monday bout on their television sets Page 33

FRENCH group forms a new Red-free union of film employees Page 36

NATIONAL SPOTLIGHT—Notes on industry personnel across country Page 38

SERVICE DEPARTMENTS

Film Buyer's Rating Page 50

Hollywood Scene Page 32

In the Newsreels Page 37

Managers' Round Table Page 43

People in the News Page 28

Short Product at First Runs Page 49

What the Picture Did for Me Page 48

IN PRODUCT DIGEST SECTION

Showmen's Reviews Page 1417

Advance Synopses Page 1418

Short Subjects Page 1419

The Release Chart Page 1419

► At stake in the industry's campaign for the abolition of all censor boards—in addition to the prestige of being accorded the same freedom as that enjoyed by the press—is some \$3,000,000 paid annually in censorship fees.

► Chances are excellent for Congress to approve a provision in the House Banking Committee's controls bill which would probably free owners of smaller theatres from wage and salary controls. The provision would free any firm with eight or fewer employees, unless the President says the stabilization program requires that controls continue in the industry or area.

► The Supreme Court, now in recess for the summer, will probably have another full year of film cases ahead of it when it returns in the Fall. It already has pending the question of whether state commissions can regulate film carriers; the Crescent contempt case; and the Federal Trade Commission's ad film case.

► The television industry will make a strong pitch for self-regulation when it testifies next week before the House Commerce subcommittee investigating radio and television programs. The broadcasters will admit there have been some examples of bad taste, but claim that the new TV code will take care of things in due time.

► The fact that the American Telephone & Telegraph Co. would not—or could not—make available facilities for some 20 theatres to carry the Robinson-Maxim bout on June 23 may have a significant bearing on the projected theatre television hearings before the Federal Communications Commission. They can serve as an effective argument that the industry should be given its own channels over which to transmit such events.

► There is a good chance that Franco-American talks may not result in a new agreement for quite

some time to come, with the French unwilling to compromise and the Americans standing pat against any reduction in imports. The status quo may continue for a good while, at least until there is some improvement in French film conditions.

► With several of the Anglo-American co-productions having turned out good box office pictures recently, look for more intense international activity along that line. Films like "Where's Charley?", "The Quiet Man" and "Ivanhoe" hold the promise of earning top grosses here—as they are doing in Britain—and this indicates that the right formula for such projects has finally been found. Intensified co-production in Britain is bound to reflect in the British terms offered under any new remittance pact.

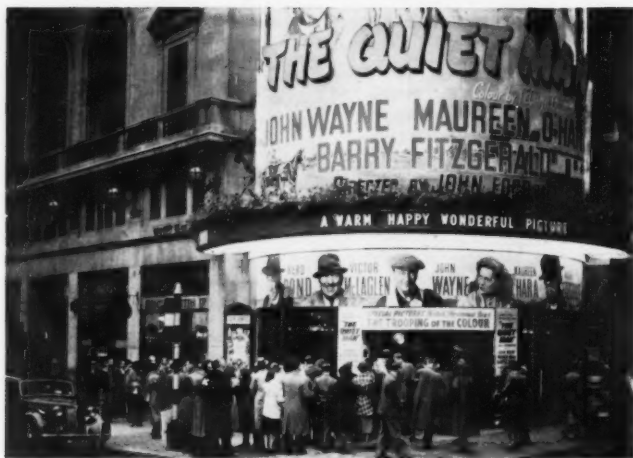
► A National Production Authority order was being prepared this week indefinitely postponing the July 1 relaxation of theatre construction curbs. It was said the order might be held "a few days" on the chance of an early settlement of the steel strike, but in any event it was all set to go if the strike dragged on much longer. The steel strike is the only reason for the postponement.

► Four studios—Columbia, Universal, Republic and RKO—this week were ready to sign contracts with the Screen Actors Guild recognizing the principle of additional payments to performers for repeat showings on television of films made especially for that medium. Guild representatives and studio executives were reported to have reached agreement on the terms and the contracts were to be signed as soon as the details could be worked out. The Guild has threatened a strike against the Alliance of Television Producers unless the principles of additional payment for "second run showings" were recognized.

► The contempt of Congress trial of Sidney Buchman, producer, scheduled for last Monday, was postponed because of the illness of U. S. Attorney William Hitz, who was to prosecute the case, and Judge F. Dickinson Letts, who was to hear it. A new date was to be set at the end of the week.

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This week in pictures



LONDON SCENE. The Plaza Theatre there is all dressed up, waiting for the premiere of John Ford's whimsical film about the ways of the Irish, "The Quiet Man." Republic gave the feature its world premiere with all the trappings of London's best openings. Republic stars and executives from America were there; and also top British personalities from stage, screen, and politics.

LONDON SCENE: The lobby of the Empire, Leicester Square, below. MGM gave its "Ivanhoe" a world opening there. In array are some of the very many top celebrities who attended. Lady Curtis Bennett is at the left. With her is Sam Eckman, Jr., MGM managing director for Great Britain; David Griffiths; actress and star Elizabeth Taylor, and her husband, actor Michael Wilding; and the Prince Consort, The Duke of Edinburgh.

KANSAS CITY SCENE. At the opening, below, of Warners' "3 For Bedroom C," star Gloria Swanson holds forth at a buffet and cocktail party in the Hotel Muehlbach. With her, in left to right order, are Leon Robertson, and James Long, Fox Midwest district managers; Harold Lyon, manager, Paramount Theatre; Russell Borg, Warner branch manager; E. C. Rhoden, Fox Midwest president; E. C. Rhoden, Jr., Commonwealth Theatres executive; and Glen Dickinson, Jr., Dickinson Theatres executive.



By the Herald

CHARLES VIDOR, director of Sam Goldwyn's "Hans Christian Andersen," disclosed in New York en route to Europe, that he will work on three more: "Rhapsody" and a James Michener original, for Paramount, and "SPQR," independently.



By the Herald

SID KULLER, co-producer with Ben Hecht of United Artists' "Actors and Sin," said in New York last week he will continue his bank-approved financial "formula" in "Seven Lively Artists," "The Man With A Smile," and others. Actors and technicians forego salaries for a profit percentage.



GUEST OF HONOR. Some of the scene, above, as the British Film Producers Association greeted Warner executive producer Jack L. Warner at luncheon in London. In the picture are such British industry scene personalities as Reginald Baker, Sir Henry French, William Speakman, Arthur Abeles, Fayette Allport; and Sir William Croft, Chairman of Customs and Excise (entertainment tax collector). At the right, Mr. Warner, left, chats with Lord Strabolgi. Speaking to producers, and to the CEA general council, Mr. Warner advocated quality and color and showmanship as answers to TV.



ALASKA DAYS are proclaimed for Seattle. They are June 29 through July 3, part of the Centennial Celebration and the ballyhoo for U-I's "The World in His Arms." Above, around Mayor Pomeroy, are H. B. Sobottka, Hamrick circuit vice-president; Edward Carlson, and Walter Van Camp, Greater Seattle, Inc.; Donald Gillin, U-I branch manager; Will Conner, Hamrick vice-president; and William Golden, Chamber of Commerce.



IRVING SOCHIN, left, has become Universal short subjects sales manager. Fifteen years in distribution, since May, 1951, he has been assistant to Charles J. Feldman, domestic sales manager.

DISTINGUISHED SERVICE CITATIONS, from Ottawa, Ill., Post 33, American Legion, to two former inhabitants of the town, S. J. Gregory, left center, and his brother, James Gregory. The Gregorlys, of Chicago now, operate the Alliance Theatres circuit. Their aid to the Ottawa post has kept its benefit fund for active and disabled veterans functioning the past six years.

The Vital Spark

✱ Ever since the early days of the business of motion pictures, exhibitors have been accustomed to know that product worth the selling is worth the telling in unmistakable fashion in their trade paper.

That feeling has not changed. In these realistic times, it is more pronounced than ever.

His trade paper, through the many services it renders, has become an integral part of the daily business life of the exhibitor. Its advertising pages have come to reflect to him the product situation.

It is obvious that the extent of a distributor's confidence in product he has available is generally indicated by either the telling—or lack of telling about it—in trade paper messages.

There never was a greater need for good product. There never was a greater interest among exhibitors to know about the product they should plan to obtain and exploit. There never was a keener readership of trade paper messages.

The vital spark that ignites the interest of exhibitors for specific pictures, so that it can flame into that enthusiasm which inspires real showmanship, is a soundly planned program of trade advertising. *Without that, no exhibitor can be blamed for lacking in excitement over pictures which are offered to him virtually "cold."*

Requisites for successful motion picture trade paper advertising of good product are: (1) Start it soon enough; (2) Make it effectively proclaim the box-office values of the picture; (3) Publish a sufficient continuity of sales messages to impress and remind.

Soundly planned trade advertising is the basic telling that leads to successful selling—to the exhibitor and consequently through the exhibitor. Its cost is dimes that bring dollars—for the producer, the distributor and the exhibitor. It is the vital spark for the power that produces greatest results!

UP-TO-DATE

Check List

of recent or
forthcoming releases
featured in advertising*
in **MOTION PICTURE HERALD**

(alphabetically by title)

Title	Distributor
ABOUT FACE (5 Pages)	Warner
AFRICAN TREASURE	Monogram
ATOMIC CITY (2 Pages)	Paramount
BAL TABARIN (2 Pages)	Republic
BELLES ON THEIR TOES (5 Pages)	20th-Fox
BITTER RICE	Lux
THE BLAZING FOREST	Paramount
CARIBBEAN	Paramount
CARRIE	Warner
CARSON CITY	Warner
CLASH BY NIGHT (2 Pages)	RKO
DIPLOMATIC COURIER (5 Pages)	20th-Fox
FEARLESS FAGAN	MGM
GOBS AND GALS (2 Pages)	Republic
THE GREATEST SHOW ON EARTH (7 Pages)	Paramount
THE HALF-BREED (2 Pages)	RKO
HAS ANYBODY SEEN MY GAL? (2 Pages)	Universal
HERE COME THE MARINES	Monogram
HURRICANE SMITH	Paramount
JUMPING JACKS	Paramount
JUST FOR YOU	Paramount
KANGAROO (6 Pages)	20th-Fox
KING KONG (2 Pages)	RKO
LADY IN THE IRON MASK (2 Pages)	20th-Fox
LADY POSSESSED	Republic
LOVELY TO LOOK AT (2 Pages)	MGM
LYDIA BAILEY (2 Pages)	20th-Fox
THE NARROW MARGIN	RKO
PAT AND MIKE (3 Pages)	MGM
PAULA	Columbia
PICKWICK PAPERS	Renown
THE RIVER (3 Pages)	UA
ROAD TO BALI	Paramount
ROBIN HOOD	RKO
SALLY AND SAINT ANNE (2 Pages)	Universal
THE SAVAGE	Paramount
SCARAMOUCHE	MGM
SHE'S WORKING HER WAY THROUGH COLLEGE (4 Pages)	Warner
SKIRTS AHOY!	MGM
SOMEBODY LOVES ME	Paramount
SON OF PALEFACE	Paramount
SOUND OFF (3 Pages)	Columbia
THE STORY OF WILL ROGERS	Warner
3 FOR BEDROOM C.	Warner
THE TURNING POINT	Paramount
WALK EAST ON BEACON (3 Pages)	Columbia
WASHINGTON STORY	MGM
WHERE'S CHARLEY (2 Pages)	Warner
THE WILD HEART (3 Pages)	RKO
THE WINNING TEAM (3 Pages)	Warner
THE WORLD IN HIS ARMS (2 Pages)	Universal
A YANK IN INDO-CHINA	Columbia

*Pictures featured in *M. P. Herald* advertising during past 6 weeks.

MYERS SOUNDS A CALL FOR NEW FIGHT ON TAX

COMPO to Spearhead the Drive; All Industry Is Urged to Join Battle

An urgent plea was made this week for all-industry cooperation in the fight to eliminate the 20 per cent Federal admissions tax. The appeal, made by Abram F. Myers, general counsel for Allied States Association, came as plans were speeded to organize the fight to be led by the Council of Motion Picture Organizations Tax Committee.

Day by day, the indications were that within a period of weeks, perhaps, the entire industry would engage in one of the most intensive drives in its history.

McGee Is Co-Chairman of the Tax Committee

It was announced by COMPO headquarters in New York, that Pat McGee, general-manager of the Cooper Foundation Theatres in Denver, had been appointed co-chairman of the tax committee, succeeding Robert J. O'Donnell who was forced to vacate the post because of business pressure.

As the industry prepared to resume its campaign against the tax, Mr. Myers made three main points in a special bulletin to Allied members:

1. Industry members must contact all candidates for the House and the Senate as soon as possible, in order to get commitments against the tax;

2. The industry's case must be presented to the public via trailers, etc., but the public cannot be told that the 20 per cent saving would be passed on to them, since the financial condition of the theatres is today far worse than it was during the last tax drive in 1950;

3. The "freedom of the press" clause in the Supreme Court's "Miracle" ruling can be used in the tax fight. "One can imagine the furore," Mr. Myers said, "if Congress undertook to levy a special excise tax on newspapers."

In New York, meanwhile, it was learned that Mr. McGee was to meet this week with industry officials and the other co-chairman, Col. H. A. Cole, "to make plans for the immediate organization of a campaign aimed at repeal of the 20 per cent admissions tax."

Mr. Myers said that the groundwork for the campaign, tentatively scheduled for January, must be laid now. "The immediate problem," he added, "is to create a nationwide organization and to carry on a campaign of education during the political campaign, so that the industry will be fully prepared and in a strong position to launch a frontal attack on the tax when the new Congress takes over next January."

PARKERS PRAIRIE EXHIBITOR TALKS TURKEY ON TAXES

L. H. Clark is a grass roots exhibitor who doesn't let the grass grow under his feet.

Mr. Clark, who owns and operates (literally—from running the projector to selling tickets) the Arrow theatre at Parkers Prairie, Minn., (population, 800) got to thinking about the 20 per cent Federal admissions tax, a burden which the film industry at large has been trying to throw off for months and months. In a letter to *Motion Picture Herald*, Mr. Clark enclosed a letter he had sent to Government officials. Senators Hubert H. Humphrey and Edward J. Thye of Minnesota, sent replies, but they were not in the least encouraging.

In his letter to the *Herald*, Mr. Clark said, "... if the theatre men, big and little, don't start some real action ... to eliminate this 20 per cent tax ... then all the showmanship is useless! We cannot stick the 20 per cent on top of the ticket net we should get at today's operation costs in these farm commodity towns. Film buying is not my big problem, getting enough people into my theatre is not my big problem today, but the 20 per cent tax is killing me physically and mentally!"

Mr. Clark was inspired to write his letter to the Senators after a day's tour of plane spotting in his capacity as civil defense director. The thought for the letter—as good an example of a bluntly-worded, biting and bitter plea for succor as has ever reached a senatorial desk—came to him as he sat watching for the "enemy" who failed to arrive. Mr. Clark became convinced that he did not have time for such activity inasmuch as he was trying to make ends meet in his theatre operation because of the \$200 to \$300 per month out of 44

and 35-cent tickets, he had to send to Washington as admissions tax.

So he sat down and wrote thus, in part, to the Government:

"You know the Government is a 20 per cent partner in all the small town theatres. I work from 70 to 80 hours a week to clean, run machines, sell tickets, buy, book ... and each month I have to sit down and fill in the Government blanks and write them a check for anything from \$200 to \$400. ... The Government that refuses to come out here and inspect the books, that promised to remove the 20 per cent at the end of World War II, and never did ... is going hand in hand with the TV people all at my expense.

"I have been here over two and a half years. I have yet to take my first week's vacation ... all thanks to the 20 per cent Federal ticket tax. ... The small town theatres right here in the state of Minnesota are slowly but surely being liquidated by the tax. It takes money to put in new seats, new rugs, new screens, new high intensity lamp equipment, and it can't be done with 800-population towns paying over \$3,000 a year in admission tax.

"In April I had a new candy table built for \$30; put in a crying room window between my auditorium and foyer, \$35 installation; bought two new tires for my car (part of my business); and I show a net loss for the month. But my check to Uncle Sam is \$311 for this month."

Mr. Clark concluded: "In the face of my own troubles, I just do not have time to push this civil defense work. I think you should write the mayor of Parkers Prairie and request a new civil defense director."

Mr. Myers said that if everyone connected with the industry, and their families and friends, would join in a letter-writing campaign, "the mails would be flooded." Such a campaign should come in January, at a signal from COMPO, he said.

"However, the most important part of the job is to see to it that all present members of the House and Senate and all candidates for the House and Senate are personally solicited and asked to commit themselves before the November elections," Mr. Myers said. "A politician is never so agreeable as when he is a candidate." He added that such a course would save the industry precious days and weeks, because "there simply will not be enough time to do this

between Election Day and the opening of the new Congress."

He emphasized that all activities should be coordinated through the committee and that "no individual, no matter how rugged, should take any action or issue any orders contrary to the rules laid down by the committee—at least not without first taking up the matter with the committee."

Mr. O'Donnell was named co-chairman of the committee last February at the meeting of the COMPO executive committee in New York. However, on his return from a trip to Europe, he advised COMPO officials that pending litigation and other business pressure would prevent his serving on the committee.

PARLEY MOVES TOWARD ARBITRATION APPROVAL

All-Industry Committee in Sessions in New York Studies Draft of Plan

Progress, slow but sure, was being made this week toward agreement on an industry arbitration system.

Resuming the Industry Arbitration Conference in New York Monday, top level executives from exhibition and distribution worked night and day to digest and discuss, point by point, the legal document of items agreed upon at the first conference. By midweek the executives had studied, and presumably approved the runs and clearance portions of the draft, and were in the process of dealing with the touchy bidding question.

Appoint Committee to Sift Disputed Issues

The sessions adjourned on Wednesday evening after the delegates had completed study of nine pages of the 28-page document in three days. A committee of ten was appointed to resolve and simplify the more contentious points, and this group will start its series of talks June 30. After the committee begins its meeting, a date will be set for the resumption of discussions by all the delegates. The committee consists of Abram F. Myers, Herman Levy, Si Fabian, Manny Frisch, Wilbur Snaper, Austin Keough, Adolph Schimel, Al Lichtman, Abe Montague, and William F. Rodgers. Prior commitments by many of the delegates was the reason given for the adjournment of the meeting.

In contrast to the first series of arbitration sessions in May, when two reports daily of what the delegates accomplished were given the trade press, the current sessions produced only a series of terse and tight-lipped press releases, giving no details whatsoever of what progress was being made behind the locked doors on the eighth floor of the Hotel Astor.

Allied Demand Poses A Thorny Question

Notwithstanding the humidity and the heat of the sweltering streets below, the deliberations inside were cool and calm, if somewhat labored. Whether or not the firm and apparently final stand of Allied States Association—that rentals be included as one of the arbitrable subjects—would reach the stage where the question could or would be resolved one way or another, remained a matter of conjecture, in view of the great amount of time taken with the document.

There was no doubt that one of the key reasons for the slow progress made was that the delegates—reading the legal interpretations prepared by the rules committee headed by Mr. Levy, the Theatre Owners of Amer-

ica general counsel—were very much aware of the interest the Justice Department and courts would have in any arbitration system prepared by the industry as a whole.

It was learned that the draft document stated in effect that the distributors had the prerogative to refuse any bid. While this is a traditional and accepted phase of film trading—and there was no objection to this—there was objection voiced at the meeting to having this obvious point set down in writing in the document. The feeling was, apparently, that there is no need to emphasize this strictly-trade understanding.

Allied's Delegates Had Specific Instructions

As far as Allied was concerned, it was understood from Mr. Myers, general counsel, that the organization's delegates, Mr. Snaper and Nathan Yamins, had received very specific instructions at the board meeting recently in Colorado Springs, to insist on film rentals and all bidding being included in any arbitration plan.

The sessions were convened on Monday afternoon and adjourned about an hour later after the delegates had received copies of the document which they proceeded to study preparatory to their proceeding in the deliberations. The document is a translation into legal terms of the arbitration principles adopted at the first Industry Arbitration Conference held in New York during the final week of April.

The report, based on the agreement reached at the first conference, makes provision for the arbitrator to have the power to award damages; establishes two types of bidding complaints arbitrable; provides that the use of lawyers by the distributors in any arbitration proceedings be restricted to their use, or non-use, by the exhibitors; sets forth the method of selecting arbitrators and the operation of machinery for arbitrating violations of existent contracts, complaints on clearances, runs and "conditioning licensing."

The report, incidentally, also allows for the use of a conciliation system which the first conference endorsed.

Decided Not to Make Draft Available to Press

A sidelight at the current sessions this week was a decision by the conference not to make the report available to the press—even such portions which the delegates had completed in their deliberations—and a vote of praise for Mr. Levy's guidance of the rules committee's work and accomplishment.

The meeting was conducted under a system of rotating chairmanship. The members of the rules committee were: Mr. Myers, representing Allied; Mitchell Clupt, Metropolitan Motion Picture Theatres Association; Milton Weisman, Independent

Theatre Owners Association; L. S. Hamm, Western Theatre Owners; Mr. Keough, Paramount; Robert W. Perkins, Warner Bros.; Mr. Schimel, Universal, and Mr. Levy, TOA, chairman.

In attendance at the opening session were: Monroe R. Goodman, Mr. Keough, Robert J. Benjamin and A. W. Schwalberg, Paramount; Seward I. Benjamin and Milton E. Cohen, United Artists; Mr. Schimel and Ray Moon, Universal; Mr. Lichtman, Twentieth Century-Fox; Harold Levinson and Mr. Perkins, Warners; Richard G. Yates and Charles Oberle, Republic; William Zimmerman, RKO Pictures; Mr. Rodgers and Henderson M. Richey, both of Loew's; Mr. Snaper, Mr. Yamins and Mr. Myers, Allied; Mitchell Wolfson, Mr. Fabian and Mr. Levy, TOA; Leo Brecher and Emanuel Frisch, Metropolitan Motion Picture Theatres Association; Max A. Cohen, ITOA; Ralph Hetzel, Arthur Debrae and Manning Claggett, MPAA.

Baltimore Exhibitors Ask Easing of Tax Burden

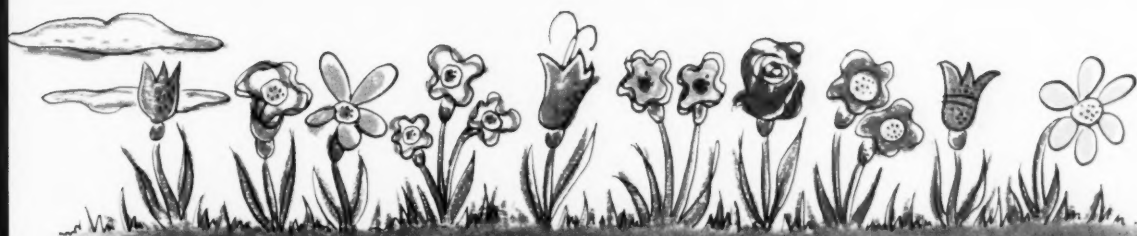
Exhibitors of Baltimore, through the Motion Picture Theatre Owners Association of Maryland, have appealed to the city's Board of Estimate to aid them in seeking relief from the half per cent state admission tax. Spokesmen for the group at a board meeting was C. Elmer Nolte, Jr., who emphasized the difficulties faced not only by his own company but by the theatres in the area generally. Although J. Neil McCardell, a board member, told theatre owners "you are deserving of relief," the board took no action.

Universal Reports Gross Of \$16,950,656 in 13 Weeks

WASHINGTON: The consolidated world gross sales for the 13-week period ending May 3, 1952, for Universal and its subsidiaries companies, was \$16,950,656, the company has noted in a report to the Securities and Exchange Commission. This compares with \$15,777,506 for a similar period last year. The company said that the gross sales figures include "gross revenue from foreign countries having currency restrictions only to the extent that net earnings resulting therefrom have been or can be realized in U. S. dollars regardless of the period or periods in which such gross revenue may have been earned in those countries."

Technicolor Dividend 50 Cents

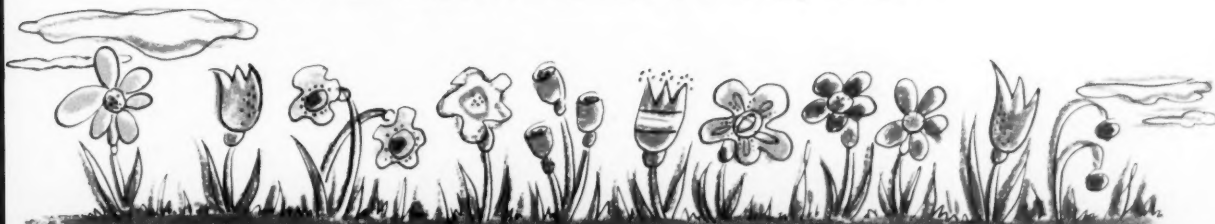
Dr. Herbert T. Kalmus, president and general manager of Technicolor, Inc., this week announced that the board at a meeting in New York Tuesday declared a dividend of 50 cents a share payable July 22, 1952.



It's gonna be
a good old U-I
Summer Time!

**NOTHING...but NOTHING...keeps U-I from
delivering the top box-office pictures every month.**

**Yes...all year...every year...Universal-International
heeds the needs of exhibitors everywhere!**



and here's U-I's BIG Summer news →



COLOR BY **TECHNICOLOR**

JULY

HAS ANYBODY SEEN MY GAL



starring

ANN BLYTH • EDMUND GWENN

with **JOHN McINTIRE • PALMER LEE • HUGH O'BRIAN**



JULY

Francis goes to West Point

AUDIE

starring
FAITH

STEPHEN

MURPHY • DOMERGUE • McNALLY

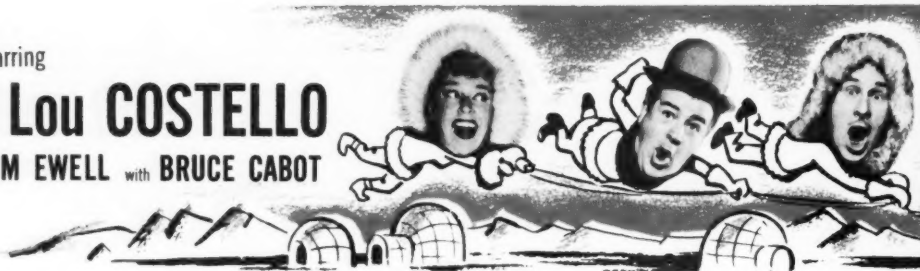
with **SUSAN CABOT**



starring

Bud ABBOTT Lou COSTELLO

co-starring **MITZI GREEN • TOM EWELL** with **BRUCE CABOT**



*And...Universal-International
the August release of its*



starring **PIPER ROCK CHARLES GIGI**
LAURIE • HUDSON • COBURN • PERREAU
with **LYNN BARI • WILLIAM REYNOLDS**

Hear the Great Songs of the ROARING TWENTIES!



JULY

SALLY AND SAINT ANNE



starring **DONALD O'CONNOR**
with **LORI NELSON • ALICE KELLEY**
PALMER LEE • WILLIAM REYNOLDS

and **"FRANCIS"** the Talking Mule

AUGUST

DUEL AT SILVER CREEK



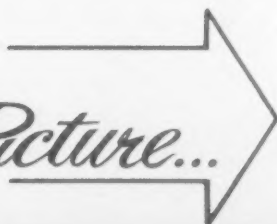
COLOR BY *Technicolor*

AUGUST

LOST IN ALASKA



Proudly Announces
40th Anniversary Motion Picture...



A WHOLE NEW WORLD OF ADVENTURE SWEEPS THE SCREEN!

...AS THE FABULOUS BOSTON MAN
RACES TO ALASKA FOR RICHES, FOR
GLORY...AND A FORBIDDEN WOMAN!

for AUGUST

Universal-International presents
GREGORY PECK
ANN BLYTH

in REX BEACH'S
"The WORLD
IN HIS ARMS"

COLOR BY *Technicolor*

WITH ANTHONY QUINN • JOHN McINTIRE • ANDREA KING • CARL ESMOND
DIRECTED BY RAOUL WALSH • SCREENPLAY BY BORDEN CHASE • PRODUCED BY AARON ROSENBERG



TRADE BRINGS GUNS TO BEAR IN CENSOR FIGHT

Prepares for Court Battle to Assess Authority of Local Censor Bodies

The battle lines are being drawn in the motion picture industry's fight against pre-release censorship, following the rulings of the U. S. Supreme Court in the "Miracle" and "Pinky" cases.

Confusion still maintains as to the precise meaning of the high court's opinion and the extent to which its injunctions must be observed by the various local censor boards, but the industry is moving on several fronts to consolidate its gains and determine the exact authority of the censors.

Following are last week's developments:

1. In Albany, the Appellate Division of the State Supreme Court upheld the New York State ban on the picture "La Ronde" by a three to two decision, but Presiding Justice Sydney F. Foster and Associate Justice O. Byron Brewster, in a minority opinion, held that the state's statute providing for censorship is unconstitutional.

2. In Baltimore, a territorial distributor of "Birth of a Nation" initiated a court test of the ban of the film by the Maryland State Board of Censors.

3. The Maryland Attorney General, rendering an opinion on the constitutionality of his state's censor board, held that the board could restrict showings of films only if they are "obscene or indecent in the sense generally 'heretofore known to the law'."

4. The Motion Picture Association of America issued a summary of press opinion, showing that newspapers all over the country had hailed the Supreme Court decision which said motion pictures are entitled to the free speech and free press guarantees of the Constitution.

Even though the Albany court decision upheld the "La Ronde" ban, foes of pre-exhibition censorship took heart from the outspoken minority opinion rendered by Justices Foster and Brewster. Justice Francis Bergan wrote the majority opinion. Significance was seen in the fact that Justices Foster and Brewster in 1951 had joined with the three other Appellate Division justices in upholding the ban on "The Miracle."

Minority Holds State Statute Unconstitutional

The minority opinion held flatly that the New York state censorship statute was unconstitutional and that "in any event the film in question is not so immoral as to justify censorship." "La Ronde" is distrib-

ATLANTA CENSOR WILL FOLLOW COURT RULING

ATLANTA: Christine Smith, film censor of Atlanta, Ga., said last week that she would abide by the Supreme Court's decision in the "Miracle" case which expressly forbids the banning of pictures because they are thought to be "sacrilegious." Beyond that, Miss Smith refused to comment, pointing out that the City Attorney's office had not yet received a copy of the recent Supreme Court ruling. Miss Smith emerged victorious some time ago in a high court test of her banning of the film "Lost Boundaries."

uted in the U. S. by Raymond Hakim, president of Commercial Pictures Corporation. Mr. Hakim said an immediate appeal would be taken to the Court of Appeals.

In the minority opinion, Justice Foster wrote: "It (the Supreme Court) held that expression by means of motion pictures is included within the free speech and free press guarantee of the first and fourteenth amendments to the Constitution of the United States." This ruling, he observed, in effect made censorship "an infringement upon freedom of expression and repugnant to Constitutional guarantees." And he continued:

"Freedom of expression is the rule, not the exception. It is difficult to see how a statute can be drawn providing for previous restraint, that would be consistent with such views. Either motion pictures may be censored or they cannot be. I can see no practical middle ground.

"This is not to say, of course, that punishment may not follow after the event if a law against obscenity or immorality has been violated, this being the traditional constitutional view as to speech and press. The individual is free to say or write what he thinks, but he must accept the responsibility therefore, and may be punished if he offends the law."

See High Court Verdict Not Invaliding Law

The majority opinion took the view that the Supreme Court decision did not invalidate the state law empowering the Regents to censor films on other grounds than sacrilege. "We have no doubt," wrote Justice Bergan, "both from the area that was expressly left open in that case by the Supreme Court and from the generally accepted power of a state to deal by its multiple law with matters deemed offensive to public morals, that the statute delegating

the power of licensing to the Regents remains valid to that extent in a proper case."

"La Ronde" was denied a license by the motion picture division of the New York State Education Division on the ground that it was "immoral." Observers in Albany believe Justice Foster's opinion spells out the likelihood of a fight in the legislature, convening in January, 1953, to repeal the licensing law, but they see bitter opposition to any such attempt.

Cite Racial Discrimination Aspect in Maryland Case

The suit against the Maryland censor board in connection with the ban on "Birth of a Nation" was brought in the Circuit Court in Baltimore by Harry R. Shull, trading as Peerless Distributing Co. Named as defendants are the Board of Censors and Beverly Ober, Baltimore Police Commissioner.

The distributor alleges that Maryland's law requiring prior approval of a film violates the first and 14th amendments to the Constitution and Article 40 of the Declaration of Rights of the Maryland Constitution. The court gave the defendants 10 days to show cause why they should not be enjoined from prohibiting exhibition of the film without prior censorship.

Counsel said the board gave the usual statutory grounds for revoking the prior permit to exhibit the film, which is an old picture now being revived, but commented that the real reason was that the film tends to play up racial discrimination. The Maryland statute authorizes the board to censor films that are "sacrilegious, obscene, indecent, inhuman or immoral, or tends in the judgment of the board to debase or corrupt morals or incite to crime."

Industry Attention on Ohio and Maryland

Immediately after the Supreme Court had ruled in the "Miracle" case and had made this decision applicable also to "Pinky," the industry centered its attention on Ohio, and Eric Johnston, president of the Motion Picture Association, declared Ohio censorship of newsreels would be attacked. The opinion rendered by the Maryland attorney general, Hall Hammond, now makes it likely that the industry may concentrate its fire on Maryland first.

In his opinion, directed to Sydney R. Traub, chairman of the State Board of Motion Picture Censors, Mr. Hammond declared flatly, "The Maryland statute, as presently drawn, was not intended to meet the test of constitutionality now required by the Supreme Court decisions. It is in no sense a tightly drawn or limited statute." The language of the Maryland censorship law authorizes the board to disapprove

(Continued on following page, column 3)

Terry Ramsaye Says

PERSONAL LETTER

Dear Lady Hollywood:

As I sit here in the sober Sunday afternoon of this placidly stern Yankee valley of the Silvermine, I can fancy you out there in your flower-bowered patio beside that lapis-lined pool. A perfumed breeze whispers in the palms, where those baritone Mexican doves croon in their amours. You will be wearing a gay kerchief, and holding a frozen daiquiri, the while one wrist is a-jingle with slave bracelets, as you sit contemplatively tapping the tessellated pavement with a jeweled sandal.

You are pouting.

Since I have known you ever since you were the prankish, ambitious, pretty little Miss with your hair just out of braids and newly tossing in curls to your shoulders, I have a sympathetic notion about how you feel.

You've had some serious sounding wisps of news around now and then at cocktail time among those gallant gentlemen who have been so remuneratively generous all these years—and while we won't talk of age, my dear, it has been more than several years, and I'd suppose you might have put a tidy bit by—in case.

There's a pretty thorough going over of the situation last week from Mister Martin Quigley, that Code fellow. It was in his paper, the glossy orange colored one you have seen on the boss' desk. The title of the piece is "Art and Business." It will do you good to read it, all relaxed with your make-up off, under that frilled light over the *chaise longue*. You will get no laughs, no thrills but maybe a chill here and there, and a chance to get a slant on what those merry gentlemen are getting so thoughtful about. There are things they would rather not say out loud.

That title "Art and Business" talks rather gently about that part "Art"—where you come in—but you are bright enough, I think, to know that it also indicated where you, as they say, "get the business." In fact, pretty lady, it looks very much as though you are going to have to do more and take less—because as Ethel once so historically said: "That's all there is, there isn't any more." You've had it.

There is it seems, probably, a very good job for you yet—but Lady, it's positively a job. The customers are not kidding—they are all through paying just to see you sitting pretty. You've got to do something. You may have to diet just a bit, too, but it won't hurt your shape—I hope.

Sincerely, from your admiring friend—

TERRY

JUST ROMANTICISM—Homer Croy, novelist once of screen fame, has just come up with another tale of the old West, "He Hanged Them High," concerning the career of one Judge Isaac C. Parker who was the law in Indian Territory and adjacencies. Those were days of desperadoes and summary judgments, for which Parker was celebrated, a dramatist in his way too.

But, alas, as Mr. Croy remarks: "The house where Jesse James was killed still stands, but the houses where Judge Parker lived are ignored, which would seem to show that people are more interested in crime than in punishment."

The movies have had a lot of experience with that. In the standard gangster and cops-and-robbers film offerings while the cops deliver the moral lesson it's the robbers that generate the action, which is what the customers enjoy, and pay for. Take sin out of cinema, fiction, the drama of the stage and opera and you have left—a milkshake.

A WANDERING EYE straying through the melange of this desk comes across the challenge of an advertisement, pertaining to a current release, headed by a bleed-off halftone portraying horizontally a bit of youth and beauty. A smiling doctorish figure, engaged in fondling a charming calf, is dialogue-quoted: "Not much meat on her but what there is, is choice."

Several observations come to mind. At the moment suffice it to say that this merry appeal does not take into consideration the feelings of the aggressive vegetarian minority.

ASSIMILATIONISTS—This observer has ever contended that there is but one art, the art of expression, and that what are called the arts are just specialized tool kits. The popular arts are playing footsie and sitting in each other's laps. So now there is beguilement in the announcement of the Columbia Broadcasting System of a fifteen-minute propaganda film in behalf of the radio, apparently fencing with television. It is entitled "More than Meets the Eye", but forthwith greets the eye about what radio does for the ear. This all pertains to natural processes which will ultimately have their way. The confusions, the contradictions, are as normal as the struggles between the growing trees of the mountainside. The end result is the forest.

CENSORSHIP

(Continued from preceding page)

films "such as are sacrilegious, obscene, indecent, inhuman or immoral, or such as tend, in the judgment of the board, to debase, or corrupt morals or incite to crimes."

Referring to the "Miracle" and "Pinky" decisions, Mr. Hammond declared: "The mass and cumulative effect of these decisions upon the Maryland statute would seem to leave it without force and the board without power, except as to films which are obscene or indecent." Mr. Hammond said, "it would seem the part of wisdom to have legislation on the subject to insure that obscene or indecent films cannot be shown."

Mr. Hammond's opinion was prompted by an inquiry by Mr. Traub in connection with films shown by the Enoch Pratt Free Library, which occasionally are loaned out for public showings. Mr. Traub was non-committal as to what position he and the board would take on the question of a court case. But the censor board chairman said he had had a phone call from a representative of one of the big Hollywood companies inquiring about the possibility of a test of the Maryland censorship laws.

Mr. Hammond's ruling, Mr. Traub observed, "has paved the way for a quick attack on the validity of our own censorship statute."

Walker Warns Educators To Grasp TV Opportunity

WASHINGTON: Paul A. Walker, chairman of the Federal Communications Commission, has urged the nation's educators to act promptly or face loss of the benefits of proposed educational television by default. He said the demand for channel assignments had been intense and cautioned educators that the frequencies could not be reserved indefinitely. Altogether, 248 channels, 80 of them VHF and 161 ultra high frequency channels, have been set aside for education by the commission. Educators have to June 2, 1953, to make up their minds. "This is American education's year of decision," Mr. Walker declared in his message to educators.

Industry and Press Visit Will Rogers Hospital

The board of directors of the Will Rogers Hospital Fund and their guests, representing all motion picture companies and the trade press, were to spend this weekend at Saranac Lake, visiting the hospital, and staying at Herman Robbins' Hotel Al-Bur-Norm, Schroon Lake, New York. The group spent Friday inspecting the hospital under the guidance of Dr. George Wilson and his staff, learned something of the use of the new TB drugs at the hospital and of the extensive research program. In the afternoon they witnessed the unveiling of the original plaster model of Jo Davidson's statue of Will Rogers which stands at Claremore, Okla.

An important
Figure
in the industry!



Here's Gay Garters
Gertie, the doll
who adds a new
Twist to musical
entertainment!
She's a Burlesque
babe who puts
everything into her
work—'cause She's
Working Her Way
Through College!



"She's Working Her Way Through College"

COLOR BY **TECHNICOLOR**



FROM WARNER BROS. STARRING

MAYO REAGAN **RONALD** **GENE**
NELSON

DON DEFORE **PHYLLIS THAXTER** • **PATRICE WYMORE** WITH **ROLAND WINTERS** • **RAYMOND GREENLEAF**

GINGER CROWLEY • **NORMAN BARTOLD** • **THE BLACKBURN TWINS** • **PETER MILNE** • **WILLIAM JACOBS** • **BRUCE HUMBERSTONE**

Musical Numbers Staged and Directed by LeRoy Prinz • Musical Direction Ray Heindorf



"IVANHOE" OPENS IN LONDON TO RECORD-CRACKING GROSS

LONDON: The first Royal patronage of a motion picture occasion since Queen Elizabeth's accession to the throne occurred when H.R.H. the Duke of Edinburgh attended the world premiere of the Crusaders' film, "Ivanhoe" last week at the Empire theatre, Leicester Square.

The picture, starring Robert Taylor, Elisabeth Taylor, Joan Fontaine, George Sanders and Emlyn Williams, is in color by Technicolor and was made under Richard Thorpe's direction at the MGM Elstree Studios here.

The premiere was held in aid of the National Playing Fields Association (of which the Duke of Edinburgh is president), the London Federation of Boys' Clubs and the Heart Fund of London's Variety Club. The performance, organized by London's Variety Tent, was a sellout with tickets sold at one, two, five and 10 guineas each. Miss Taylor made a personal appearance on the stage, at the conclusion of the film, introduced by actor Harry Green. Later, some members

of the audience were entertained at a reception in the Empire Lounge organized by the Variety Club.

Since its opening, "Ivanhoe" has done outstanding business at the Empire, reportedly breaking records as far back as 1929, and business continues at a very high and active level.

Metro is conducting an intensive selling campaign. Four publishers are bringing out separate editions of the Walter Scott novel with appropriate illustrations from the film. The widely-read tabloid *Daily Graphic* has started a six-page picture serial of the film which was preceded by two front page announcements in the newspaper. The well known fashion designer, Ian Meredith, has created two Ivanhoe gowns which are getting wide publicity. Even Ivanhoe cigars and tobaccos are offered. Hyde Park's renowned Rotten Row—arena of London's riders—was the scene recently of a joust between a Black Knight and Sir Bois de Guilbert.

Concession Gained on British Tax

LONDON: Chancellor of the Exchequer R. A. Butler Tuesday was to have moved an amendment to the Finance Bill abolishing the one-penny tax on seven-pence and eight-pence seats and reducing the tax on the eight-pence half-penny seats from three and a half pence to a half-penny. Thereafter, the proposed new scale rises more gradually than existing taxes up to one-shilling and six-pence seats. Above that there will be no change.

The reductions are trifling and come as a disappointment to the bigger circuits but were designed obviously to placate exhibitors who claim they can not do business under the existing scale.

The producers won their point concerning the Eady Plan and there will be no alterations of the levy.

Following official rejections of earlier tax proposals, the tax committee of the Cinematograph Exhibitors Association took a last-minute plan to Customs and Excise officials last week. They asked that their Eady levy on the 1s.3d. seats be one-farthing instead of the present three-farthings applying to that category.

The Producers' Association immediately wrote to the Customs people protesting that tax reduction was a matter for the trade as a whole and not for discussion with CEA alone. In particular, the producers reacted

violently to the suggestion that the 1s.3d. seat should carry a levy of one-farthing only.

Latest essay in Anglo-American co-production is announced by Grand National. The company has concluded a deal with U. S. producer Joseph Shaftel for the production of three pictures here, each of them with a top-ranking American star. First of the series will be "Finale," directed by Max Ophel.

Exhibitors are making plans in connection with next June's Coronation of Queen Elizabeth. They visualize a full-length newsreel, preferably in color, of the ceremony and the attendant celebrations. CEA's Walter Fuller has had preliminary talks on the matter with Movietonews' Sir Gordon Craig and a committee has been set up to examine considerations like length of the proposed film, availability of color, release dates, etc.

UA Reissues Hitchcock Film

United Artists has acquired the rights to Alfred Hitchcock's 1938 production, "The Lady Vanishes," scheduled to have its first return engagement at New York's Trans Lux 60th Street theatre in the near future. The suspense drama stars Michael Redgrave, Margaret Lockwood and Paul Lukas.

Mann Builds New Drive-In

The Village drive-in, \$150,000 open air theatre under construction by George M. Mann Theatres near Santa Rosa, Cal., is expected to open July 9. The 700-car theatre will be managed by Henry Lazzarini.

London Films Loss Report Hits Experts

by PETER BURNUP

LONDON: Issue of accounts to August 31 last of Alexander Korda's London Film Productions, Ltd., came as a shock to City of London money market experts believing, on the showing of Associated British and the Rank group, that British production generally had climbed over its financial hump and acquired stability.

The accounts show that the company's consolidated deficit has increased from £543,218 to £953,886. The figure is after providing £400,000 in diminution of trade investments to £129,835. The major investment comprises a stockholding in British Lion which amounted to a total of £463,532 at cost.

In 1950-51 London Films, it is shown, traded at a loss of £10,787 against a profit of £8,755 in 1949-50. Informed City of London opinion tends to the belief that a drastic reorganization is pending in the Korda Company capital set-up; although much clearly depends on the possibility of redemption of the National Film Finance Corporation £3,000,000 advance to its affiliate British Lion. NFFC has already provided for a possible write-off of £1,000,000 of that loan.

After a crowded week, Jack L. Warner flew off late last week for Nice. He plans to return to England in early August. Mr. Warner had detailed discussions with Robert Clark, executive producer of the Associated British Picture Corporation, Ltd., at the company's Elstree studio in regard to the forthcoming production of "The Master of Ballantrae." He expressed himself as thoroughly satisfied with the preliminary planning of the project.

During a luncheon at the London Cinema Luncheon Club, Mr. Warner attacked the double feature program and declared his company finished with "B" pictures. Independent exhibitors present were greatly disturbed by this declaration. Yorkshire's Jack X. Prendergast said: "I hope, Mr. Warner, you will have second thoughts on cutting out the bread-and-butter picture."

Sponsored TV Closer In Great Britain

LONDON: Sponsored television came a step closer here last week when the House of Commons, by a vote of 297 to 269, approved the Government's White Paper on the future of broadcasting. The Government would extend the 10-year charter of the BBC, but at the same time would authorize commercial TV when the current shortage of transmission equipment is overcome. Exhibitors here continue adamant in their position that, for the time being, the industry should have no truck with the BBC.



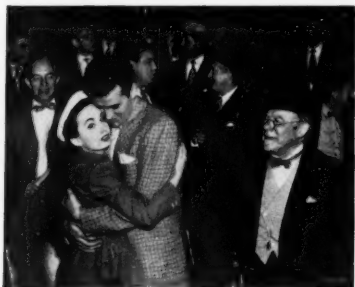
THE WORLD IN HIS ARMS—romantic drama in San Francisco and Alaska.



HAS ANYBODY SEEN MY GAL—"flapper" days relived.



FRANCIS GOES TO WEST POINT—Continuing the famous comedies.



SALLY AND SAINT ANNE—a zany family comedy.

THE ACCENT IS ON COMEDY AND THE APPEAL UNIVERSAL

ACCENT is on the laughs. Also, mark it well, one very high budget picture on which the company has pinned a label, its "40th Anniversary Year Picture." That's the scene at Universal-International this week, as the sales and advertising staff begins to bend their backs to record promotion of six pictures they feel will bring bonanzas to the exhibitor—and incidentally, to the company.

The laughs are coming from four of the six pictures, "Francis Goes to West Point," "Has Anybody Seen My Gal," "Sally and Saint Anne" and "Lost in Alaska."

The big, high-budget picture is "The World in His Arms." This is the picture with the label. It's a jumping-off point for the promotion of the six pictures, and on this one, the company has allocated its greatest promotional budget, because, as disclosed in a company release, the picture has "the company's costliest negative."

For instance, in the way of promotion, the picture will open in Alaska, as part of an entertainment junket for the U.S. Armed Forces and is to be covered by top newspaper, magazine and syndicate representatives. Follows then an early pre-releasing throughout the Pacific Northwest, where its theme, that of the purchase of Alaska, is of particular interest, and then general release in August. The picture is a Rex Beach story, and stars Gregory Peck and Ann Blyth.

The comedies now, "Francis Goes to West Point" is for July release, and represents continuation of a very successful series. However successful it has been, and however much Francis is known by the public, the company still wants to aid the exhibitor showings with promotion. So Francis the talking mule is due for another pro-

motional tour. During the releasing month, he will visit key and sub-key cities. Donald O'Connor is the star—in addition to Francis.

Then there's "Has Anybody Seen My Gal," the nostalgic Technicolor production of the "Flaming Twenties" starring Piper Laurie, Rock Hudson, Charles Coburn and Gigi Perreau, which is the second big U-I July release. John Held, Jr., famous cartoonist of the flapper age, has selected five girls of today who come closest to his conception of the flapper of the 1920s and these girls are to tour key cities to aid in the promotion of the picture.

"Sally and Saint Anne," a zany family comedy of the "You Can't Take It With You" school, starring Ann Blyth and Edmund Gwenn, is also a July U-I release. It will be launched with a New England saturation premiere and it will be backed in the key cities with a comprehensive television and radio promotional campaign.

Bud Abbott and Lou Costello have registered solidly for years as big money-makers and U-I will release their newest comedy, "Lost in Alaska," in August. Exhibitors long have known how to sell Abbott and Costello to their patrons and this one should be good summer fare.

The final August release will be the Technicolor action film, "Duel at Silver Creek," starring Audie Murphy, Faith Domergue and Stephen McNally. It deals with a group of unscrupulous mine claim jumpers in the silver country.

The promotion plans were developed by David A. Lipton, vice-president in charge of advertising and publicity, in conferences with Alfred E. Daff, vice-president and director of world sales, and Charles J. Feldman, domestic sales manager.



DUEL AT SILVER CREEK—a violent Western thriller.



LOST IN ALASKA—Abbott and Costello out in the cold.

AUGUST IS GON

WOO

with these sizzlers from 20th Century-Fox!

"WE'RE NOT MARRIED" Ginger Rogers! Fred Allen! Victor Moore! Marilyn Monroe! David Wayne! Eve Arden! Paul Douglas! Eddie Bracken! Mitzi Gaynor! Louis Calhern! Zsa Zsa Gabor!

"DON'T BOTHER TO KNOCK" Richard Widmark!

Marilyn Monroe! Donna Corcoran! **"DREAM BOAT"**

Clifton Webb! Ginger Rogers! Victor Hugo's **"LES**

MISERABLES" Michael Rennie! Debra Paget!

Robert Newton! Edmund Gwenn! **"WHAT**

PRICE GLORY" Technicolor James

Cagney! Corinne Calvet! Dan Dailey!



NA BE



ADMISSION PRICE RISE IS FOUND TO BE MISTAKE

by FRED AIKEN

PROVIDENCE: Unless Hollywood producers and distributors cease making it necessary for theatre operators to increase admission prices for pictures only slightly "better-than-ever," they soon will lose all the ground gained in the last year by the highly effective Movietime U.S.A. campaigns. This is the inescapable conclusion to be drawn from a survey of the increased price practice in Providence and the surrounding New England area.

The average film-goer, and a great many managers, are keenly aware that for a long time the motion picture industry suffered from a lack of good pictures. When a good picture did come along, the exhibitor was forced by rental terms to charge almost double the usual prices to stay in business. Smart patrons realized, however, that if they were patient, they could catch the same pictures at regular prices at first runs or at neighborhood houses or drive-ins at less than regular in-town prices.

See Decline in First Runs

The result has been a decline in first run business and increasing opposition on the part of both the public and the managers to the increased admissions practice. The majority of the managers contacted in the Providence poll declared that they could make more money—as well as more friends and regular patrons—if the so-called stellar attractions were played at regular prices.

Recent films which have been screened locally at advanced prices include "A Streetcar Named Desire," "David and Bathsheba," "The Greatest Show on Earth" and "Quo Vadis." Patrons who were content to wait were rewarded within a comparatively short time on "Streetcar" and "Bathsheba," both of which returned in all their original glory at regular prices.

Naturally, this seriously affects first-run grosses on following features where managers must charge raised admissions in order to break even. Many managers feel that had the "big" features been run initially at regular prices, capacity houses would have been enjoyed for several weeks longer than the premiere run.

Wait for Later Runs

A score of the film-goers contacted—people who attend first run films at least once a week—reported that they never pay premium prices to see a film which they know they'll be able to catch later at their favorite neighborhood house. And, at some of these "favorite neighborhood" houses, it has been possible to see at regular prices two films on the same bill which both have commanded increased admissions at the different first run theatres.

This is the reason for the general hue and cry in Providence! It provides food

for discussion and argument on busses, elevators and anywhere where films come up as the topic of conversations. It's the reason for the irate letters-to-the-editors of Providence newspapers. And, more seriously, it is why many non-thinking theatre patrons are making local managers the villains of the community.

These increased admission prices affect patrons in many ways, not only economically, but in personal and social ways. It is to be remembered, too, that these are the patrons who have remained loyal to the screen through the thick and thin of television competition. On one evening, five theatres were visited to get first-hand reaction to the admission scale. The following are typical examples.

Patrons Embarrassed

At one theatre, two girls strolled up to the ticket-seller and asked for tickets, placing \$1.50 on the counter—the normal scale for the evening being 65c. On being told that the price was \$1.25 each, the girls were forced to retreat, having only \$2.10 between them.

One of the girls, as she was making her embarrassed departure, asked, "Why didn't they put in the paper that they were charging higher prices?" Actually, it was in the papers, but in very fine print.

At the same location, a man, his wife and two children stepped up to the ticket window, apparently unaware of the increased prices. The man presented a \$2 bill, which normally would have taken care of the group considering reduced children's prices. When the ticket seller demanded more money, much embarrassment was caused. A check to cover the additional amount was refused, so the couple was turned away amidst the loud protests of one of the children whose heart had been set on seeing the picture then and there.

In another location, the manager who was spelling the regular cashier while she was out to supper, saved what might otherwise have been a disconcerting situation when a well-dressed couple, playing host to another couple, produced the amount necessary to cover four evening seats at the usual prices, only to spot suddenly the increased price schedule.

Manager Saves Situation

Sensing the situation, and wishing to retain the good will of his patrons, the manager hurriedly whispered, "That's all right, you can drop in and pay the rest later." Thus the host saved face and the manager saved another patron.

In still another location, an elderly lady, non-plussed when her 65c failed to gain admission, was heard to mutter as she stalked away, "This is the last time I'll come all the way downtown to see a picture." And she mentioned a neighborhood house which she

planned to visit when the picture returned after its initial run.

So it went, in location after location. Less than 30 minutes, on the average, was spent checking each of the five first run houses, yet no less than a half dozen embarrassing situations occurred during each visit. Multiply these situations by the number of play dates, and one can get a slight idea of the number of lost patrons.

That "movies are better than ever" has been true of late, but it's felt that this is no excuse to take advantage of the public's already strained budget. Local operators, who do not want to charge high admissions, feel that corrective measures must be taken by the industry sources responsible unless the entire industry is made to suffer from one unwise trade practice.

Manitoba Group Criticizes Games of Chance Permits

Criticism of the Manitoba Provincial Government for the issuance of permits to carnivals which sponsor games of chance was levelled at the annual meeting last week of the Manitoba Motion Picture Exhibitors Association in Winnipeg, Canada. Members felt that too many permits were issued to businesses which were unfair to legitimate businesses and requested a curtailment of such permits. David Rothstein was re-elected president; first vice-president is S. R. Miles; second vice-president I. Triller; treasurer, R. D. Hurwitz and secretary B. K. Beach. Other directors are: J. Todd, P. J. Love, W. MacGregor, M. Triller, H. Hurwitz, H. A. Bishop, E. A. Zorn, S. Rosenblatt, P. Young, B. Sommers, H. Prygrocki and D. Carr.

Circuit Seeks License For Broadcast Station

WASHINGTON: Martin Theatres, one of the nation's largest circuits, has decided to enter the television broadcasting field and will shortly ask the Federal Communications Commission to grant it a license for a UHF station at Columbus, Ga., it is learned. Another exhibitor application in the offing will be for a VHF station at Chattanooga, Tenn. This application will be filed by Southern Television, Inc., in which Moses Lebovitz and Jay Solomon, of Independent Theatres, are leading stockholders.

Set "Rogers" Premiere

Warners' "The Story of Will Rogers" will have its premiere at the Beverly Hills theatre in Los Angeles in July, according to an announcement from Jack L. Warner. The Technicolor dramatization of the life of the American folk hero co-stars Will Rogers, Jr., as his father and Jane Wyman as Mrs. Rogers.

Shows German Features

An exclusive German feature policy, without English titles, has been inaugurated by Dr. Herbert Rosenfeld, manager of the Rita theatre, San Francisco. The house, which operates Friday through Sunday, also shows German post-war newsreels.

REPORT ON FIRST PREVIEW OF M-G-M's "WASHINGTON STORY"!

TELEGRAM FROM ENCINO, CAL.:

"At its first preview (Encino, Cal.) 'WASHINGTON STORY' proved definitely to be the people's choice with early and late returns from 'Outstanding!' and 'Wonderful!' to 'Give us more like this!', presaging a happy term in office — *boxoffice*, that is. While special praise was voted the film's 'fresh, new approach', enthusiastic 'write-ins' were garnered by Van Johnson, Patricia Neal, Louis Calhern, Sidney Blackmer and Philip Ober for their outstanding performances in the film and for Robert Pirosh, director and Dore Schary, producer."



Girl reporter on the search
for scandal gets the surprise
of her life!

Press Reports of Gala World Premiere Wash., D. C., June 27th Will Sweep the Nation.

Don't Miss the Trade Show June 26th.

People in The News

ADOLPH ZUKOR, chairman of the board of Paramount Pictures Corp., was scheduled to discuss the highlights of a half a century of motion picture history, on the "Mike and Buff" CBS television show Wednesday afternoon.

MITCHELL WOLFSON, president of Theatre Owners of America, met with officials of the organization at the New York headquarters last Friday to discuss the September convention and the arbitration conference which he was to attend this week.

LESTER W. ROTH, Columbia vice-president in the studio legal department, has resigned to establish a legal firm in partnership with GEORGE COHEN of Los Angeles. The new company will specialize in motion picture work.

H. GRAHAM MORISON has resigned as Assistant Attorney-general in charge of the Anti-Trust Division of the Justice Department.

ALFRED W. CROWN, vice-president of worldwide sales for Samuel Goldwyn Productions, was to leave this week for Paris representing the Society of Independent Motion Picture Producers in a renewal of talks with French Government and film officials.

NAT BEIER has joined Classic Pictures as sales representative for the New England territory.

SIDNEY CAVERSON, sales manager of Rank's General Film Distributors, Ltd., has arrived in New York from London for a

week of meetings with Universal officials; after which he will go to Hollywood.

WOLFE COHEN, Warner general foreign manager, will leave for Europe June 25. After a week in London, he will proceed to the Continent where he plans to visit the company's main offices.

GUS LAMPE this week resumed his duties as general-manager of the Schine circuit in Gloversville, after spending four months in Albany as temporary manager of radio station WPTR, also a Schine enterprise. JAMES BELLAMY is the new general-manager of WPTR.

BUDD ROGERS was to end his association as executive vice-president and general manager of Realart Pictures with the expiration of his five-year contract this week. His duties will be assumed by JACK BRODER. Mr. Rogers will continue with his business, Rogers & Unger Associates.

ORTON HICKS, a director of Loew's International in charge of 16mm operations, has been elected president of the Dartmouth Alumni Council.

BUFORD STYLES, salesman on the Atlanta Universal staff, has been promoted to manager of the exchange at Jacksonville, just established by the company.

GORDON C. CRADDOCK, assistant to ALFRED CROWN, vice-president in charge of worldwide sales for Samuel Goldwyn Productions, has resigned to become a partner in David Weshner Enterprises, producers' representatives.

telecast. Other theatre circuits participating include Loew's, Warners and RKO Theatres. The telecast will originate in Washington, D. C., and besides New York, will be received by theatres in Boston, Philadelphia, Baltimore, Pittsburgh, Cleveland, Chicago, Toledo, Milwaukee and Detroit.

Services at Drive-ins

For the second year, the Junior Chamber of Commerce of Cleveland last week sponsored Catholic, Protestant and Jewish services in outdoor theatres for Cleveland shut-ins and aged. More than 500 people were transported in cars by volunteers to the services, which were held at the Cloverleaf drive-in, the Auto drive-in and the Miles.

Buy Westport, Conn., House

Robert Spodeck and Leonard Sampson, owners of theatres in New Haven and Bridgeport, Conn., and Norman Bialek, of Montclair, N. J., have purchased the Fine Arts Theatre in Westport, Conn.

Studio Labor Pledge Fight On Waste

HOLLYWOOD: American Federation of Labor studio unions and guilds pledged the complete cooperation of their more than 25,000 members at this week's A. F. of L. Film Council meeting in the Loew's—MGM attack on waste and inefficiency in studio operations.

Nicholas M. Schenck, Loew's president, and his executive aides attended the meeting as unannounced guests.

Mr. Schenck, in his second week of studio conferences, told the union and guild representatives at the meeting that conditions today require the elimination of all slack and lost motion in studio operation if a healthy financial condition is to be maintained.

Although he assured his hearers there is no intention of seeking a cut in wage scales or other changes in the same category, Mr. Schenck declared that desultory work habits and easy-going procedures must be corrected at once. He indicated that prompt dismissals would follow any instances of individual failure to comply.

The A. F. of L. Film Council is composed of 22 unions and guilds. Richard Walsh, IATSE president, led in the response to Mr. Schenck by pledging all IATSE locals to do their utmost in complying.

Mr. Schenck is the first company president to meet directly with the Council on industry problems.

20th-Fox Division Heads To Meet in New York

Twentieth Century-Fox's seven division managers will meet with Al Lichtman, director of distribution, in New York June 26-27 to see the new Eidophor theatre television system and to discuss distribution plans on top pictures scheduled for release before the end of the year. Also attending the meeting will be W. C. Gehring, executive assistant general sales manager, and assistant sales managers Edwin W. Aaron and Arthur Silverstone.

Modern Art Collection With Eastman Archives

An agreement under which the Museum of Modern Art Film Library in New York and the George Eastman House of Photography in Rochester will coordinate their efforts to locate and acquire important pictures, to be preserved for study was announced this week. The agreement was signed by Nelson Rockefeller for the Museum of Modern Art and by O. N. Solbert for the George Eastman House. The two depositories will each be able to use their own and each other's collection for study or special showings. The combined archives will be the world's largest devoted to the study and preservation of historical films.

Film Air Freight Rates Are Reduced

CHICAGO: Rate reductions of 42 per cent on air freight shipments of film between the Pacific Northwest and 14 inland and Atlantic Seaboard cities have been placed in effect by United Air Lines. The new low rate applies to 100 pounds or more of film flown from Seattle, Tacoma and Portland.

Civil Defense Course for Police Set for Theatre TV

Almost 34,000 municipal and state policemen in 10 cities will participate in a closed circuit theatre television network program June 26 arranged by Millard Caldwell, Federal Civil Defense Administrator, Robert M. Weitman, vice-president of United Paramount Theatres, announced this week in New York. The New York Paramount theatre, which will play host to 4,000 city policemen receiving the Civil Defense instruction, will be included in the eight-state

F & M Suit Dismissed

An anti-trust suit filed by Fanchon & Marco against United Paramount Theatres was dismissed last week by Judge Vincent L. Leibell in the New York District Court. The dispute arose out of the joint ownership of the Paramount theatre in Hollywood, which is operated by Fanchon & Marco holding a 50 per cent interest. The remaining equal interest is held by United Paramount, which acquired the partnership held by Paramount following the divorce. The suit, filed by the Paramount Hollywood Theatre Corp., was dismissed on the grounds that the action was not properly originated by that company's board of directors. A separate suit filed by Fanchon & Marco was also dismissed, Judge Leibell granting permission, however, for an amended complaint.

Heads Ohio State Fair Film Exhibit Group

Martin C. Burnett, manager of Loew's central division with headquarters in Columbus, has been named chairman of the "Hollywood at the Fair" exhibit at the Ohio State Fair in Columbus August 22-29. The Columbus Movietime Committee, on behalf of Ohio exhibitors, is sparking the exhibit, which has received pledges of support from major studios, the Motion Picture Association of America and the Independent Theatre Owners of Ohio. Columbus Movietime Committee members who are working on the project, in addition to Mr. Burnett, include C. Harry Schreiber, Charles Sugarmann, Lee Hofheimer, Walter Kessler, Fred Oestreicher, Milton Yassenoff, Lou Holleb and Art Miller. A site near the Armed Forces exhibit has been chosen for the double tent which will house the exhibits.

Report Skouras Pact Limited to Loew's

Out-of-court settlement of Skouras Theatres' threatened multi-million dollar anti-trust suit against circuits operating in the New York area and all major companies with the exception of 20th Century-Fox is limited only to Loew's-MGM, according to informed sources. It earlier was reported that the entire matter had been settled out of court. Discussions concerning the complaints and their possible settlement are continuing with RKO Theatres and the distributors concerned. Skouras Theatres' and Loew's officials declined to reveal terms of the settlement. Skouras has threatened to file for treble damages reportedly reaching \$100,000,000 if its complaints are not satisfactorily adjusted.

Allied Board Meet Set

Allied States Association will hold its winter board meeting in New Orleans in January, in conjunction with the annual convention of Gulf States Allied.

DALLAS DINNER A TRIBUTE TO O'DONNELL AND COLE



COMPO TIME IN Texas: a scene at the meeting recently. Seated are William O'Donnell, Price Daniel, Ronald Reagan and Nancy Davis. Standing are Colonel H. A. Cole and William Perlberg.

Hundreds of film executives, community leaders and other prominent personalities last week paid tribute to Robert J. O'Donnell and Col. H. A. Cole at a special dinner held in Dallas in connection with the Texas COMPO gathering.

Ronald Reagan, president of the Screen Actors' Guild, who earlier had delivered an address to the business meeting, was toastmaster of the banquet, and before speaking specifically of Mr. O'Donnell and Col. Cole, listed the following as having been responsible for the success of the conference: Karl Hoblitzelle, Col. Cole, Mr. O'Donnell, Edward H. Rowley, H. J. Griffith, Julius Gordon, Phil Isley, Claude Ezell, Henry Reeve and Paul Short.

Other speakers included William C. McCraw and Rabbi Israel Chodos of Oklahoma City.

Earlier the Texas COMPO conference heard urgent appeals for cooperation in the projected COMPO campaign against the 20 per cent admissions tax; was told by David O. Selznick that he is returning to production; attended a luncheon honoring John Rosenfield, amusement editor of the *Dallas News*; and participated in intense discus-



ROBERT J. O'DONNELL and David O. Selznick.

sions pertaining to better showmanship, business and public relations.

Among other prominent industry executives attending the Dallas events were Ned E. Depinet, RKO Pictures president; Abram F. Myers, Allied States Association general counsel and Robert Coyne, special COMPO counsel.

68 Per Cent of MGM Shorts To Be in Technicolor

MGM announced this week that 68 per cent of its program of 46 short subjects for 1952-53 will be in color by Technicolor. The increase of four subjects in this year's program over last will be made up of four "Prophecies of Nostradamus," produced by Carey Wilson. The complete program also will include 16 Technicolor Cartoons and six Gold Medal Reprint Cartoons in Technicolor, all produced by Fred Quimby; 10 Pete Smith Specialties; eight FitzPatrick Traveltalks in Technicolor, and two two-reel Specials. In addition, there also will be 104

issues of News of the Day. James FitzPatrick, producer of the Traveltalks, currently is in Germany making the first travel films he has ever made in that country. He subsequently will visit Spain, Denmark, Sweden and Switzerland to make films to round out his 1952-53 program.

New York Tent Seeks Place

Headquarters of the Variety Club of New York, Tent 35, at the Astor Hotel have been closed and until new and larger accommodations can be found, all business will be conducted through a temporary office at 132 West 43rd Street, Edward Lachman, property master, has announced.

PARAMOUNT writes this fact down in black and white:

*These are the two Great
released in one month by*

Cecil B. DeMille's
**THE
GREATEST SHOW
ON EARTH**
Color by
TECHNICOLOR

Starring
**BETTY HUTTON • CORNEL WILDE
CHARLTON HESTON • DOROTHY LAMOUR
GLORIA GRAHAME**
with HENRY WILCOXON • LYLE BETTGER • LAWRENCE TIERNEY
EMMETT KELLY • CUCCIOLA • ANTOINETTE CONCELLO
and **JAMES STEWART**

Produced and Directed by **CECIL B. DEMILLE**
Produced with the cooperation of Ringling Bros.-Barnum & Bailey Circus
Screenplay by **FREDRIC M. FRANK, BARRE LYNDON and THEODORE ST. JOHN**
Story by **FREDRIC M. FRANK, THEODORE ST. JOHN and FRANK CAVETT**

It has awarded boxoffices
up to **600%** of normal
business in pre-release
dates, **Boxoffice Magazine**
reports. There has never
been a grosser like it —
anywhere — any time!

**AND SPEAKING OF
AWARDS**

Photoplay Magazine
Achievement Award
Parents' Magazine Medal
Seventeen Magazine Plaque
Christian Herald Award
Southern California
M. P. Council Award
Hollywood Foreign
Correspondents Award
Exhibitor Magazine Laurel
Award
Advertising Club of Los Angeles
Award
Consolidated Freightways
Award
Golden Peanut Award
Volunteers of America Award
Cine Review Award
Greenfield-Ashfield, Mass., Award
Swan, Iowa, Citation
Foreign Press of Hollywood
Award
—and more honors daily



Best money-attractions ever
One Company! Both in July



Trade shows and sneak previews have established it as the **biggest** for the biggest team in show business! Full of fast fun—musical production numbers and a terrific score of hit songs...

"Top laugh-getter for the team to date!" —*Hollywood Reporter*

"Should outgross all their other pictures."
—*Showmen's Trade Review*

"Will literally roll audiences in the aisles."
—*Variety*

"Sure-fire seat-selling attraction!"
—*Boxoffice*

"Will create boxoffice pandemonium."
—*M. P. Herald*

"Never enjoyed Martin & Lewis as much!"
—*M. P. Daily*

"Surefire returns in every play-date."
—*Daily Variety*

ALSO IN JULY: W. Somerset Maugham's Mass Appeal Hit "ENCORE"
...the wonderful comedy about the foolish things people sometimes do when they're in love!

Hollywood Scene

by WILLIAM R. WEAVER

Hollywood Editor

THIS shapes up as a weekend to test out convincingly enough for all hands the ability of the motion picture theatre to withstand the best that television can throw against it.

This Saturday evening at 8 o'clock Pacific Daylight Time Bing Crosby, a 12 time winner of Top Ten rank in this publication's annual Money Making Stars poll of exhibitors, makes his television debut with Bob Hope, an 11-time winner of and in the same, in a 14½-hour performance over NBC's coast-to-coast network. When these box office giants have joined up on radio they've stopped traffic all across the dial. When they've joined up on the picture screen in their "Road" pictures they've broken box office records from Maine to breakfast. With 14½ hours and all the talent there is in Hollywood to work with—and no admission charged—how can they miss stopping the nation in its tracks?

This is not, of course, a sponsored telecast. No sponsor could afford a fraction of it. It's what's called a telethon, an all-free endurance-contest type of enterprise conceived in the interests of charity and conducted that way with striking results on many previous occasions, the beneficiary of this one being the United States Olympic Games team, which needs \$850,000 to defray the costs of participation in the international events at Helsinki, Finland. That is the figure, according to NBC, that Bob and Bing will be shooting for.

Whatever the cause, and regardless of outcome, the exhibitor in the PDT zone where the boys go on the home screens at 8 p.m. will have an excellent measuring-rod with which to gauge the staying qualities of his theatre. If he can beat this competition he can stop worrying about TV permanently. In areas where the Hope-Crosby show breaks at 9, 10 and 11, exhibitors face a but slightly less rigorous test. By and large, the trade figures to know more next week than now about the relative durability of the two media.

AFTER slightly more than half a century of trial-and-error evolution this one-time berry patch and the industry that made it a town had arrived at what sometimes seemed a state of balance when along came television and now look at what goes on here:

Last week Wednesday producer Howard Welsh buys television rights to 8,000 (!) articles, stories, books and so forth by the late Damon Runyon; and on the next day

TV production executive Lew Kerner buys TV rights to 22,000 articles, short stories, serials and such that were published in *Liberty Magazine* between 1924 and 1950.

Pre-video Hollywood had its fantastic tales about stories—the prices paid, the costly works scrapped, the frenzied bidding of studio against studio—but this bargain-bundle trading is new and giddy stuff. What can anybody do with 8,000 or 22,000 pieces of material? Either package would last its buyer Hollywood's next half century, even at the TV rate of consumption, with bushels left over. These video deals make Hollywood seem a model of conservatism. 'Tain't natural.

REPRESENTATIVE Donald L. Jackson, a member of the House Committee on Un-American Activities and a man of a few million words when a video camera's looking, gave Hollywood a few kind ones of a recent Sunday night in the course of answering a question on a TV panel show. He said Hollywood had done a "substantial" job toward ridding itself of Reds. He didn't say Hollywood has done a more substantial job than he did when he walked out of the final hearing here just in time to enable counsel for the key-est witness of the sessions to plead "no quorum."

THE studios started six pictures and finished 10 others during the week, bringing the shooting total to a conservative 29.

Three of the new undertakings are in Technicolor.

Universal-International is using Technicolor on its "Mississippi Gambler," the Tyrone Power picture, which Ted Richmond is producing and Rudolph Mate is directing with Piper Laurie and Julia Adams heading the distaff side.

"Rough Shod," Technicolor, is being produced for U-I by Aaron Rosenberg with Audie Murphy, Susan Cabot, Charles Drake and Paul Kelly in the cast, directed by Nathan Juran.

"All Ashore," Technicolor, Columbia, is produced by Jonie Taps and directed by Richard Quine, with such able song-and-dance folks as Mickey Rooney, Dick Haymes, Ray McDonald, Peggy Ryan and others in the cast.

Bernhard-Vidor Productions, which releases through 20th Century-Fox, began filming "Ruby Gentry," with Jennifer Jones, Charles Heston, Karl Malden, Tom Tully, Barney Phillips and Phyllis Avery in the cast. Joseph Bernhard is producer, King Vidor director.

THIS WEEK IN PRODUCTION:

STARTED (5)

COLUMBIA

All Ashore
(Technicolor)
Voodoo Tiger (Eskay Pictures, Prod.)

INDEPENDENT

Ruby Gentry (Bernhard-Vidor Prod.—20th Fox release)

REPUBLIC

The Lady Wants Mink

UNIVERSAL-INT'L

Mississippi Gambler
(Technicolor)

Roughshod

(Technicolor)

COMPLETED (10)

COLUMBIA

Target—Hong Kong

INDEPENDENT

Panic Stricken (Thor Prod.—20th Fox release)

MGM

Apache Trail
Tribute to a Bad Man
Lili (Technicolor)
Everything I Have Is Yours

RKO RADIO

Beautiful But Dangerous

20TH CENTURY-FOX

Bagdad on the Subway
(Part 5—"Ransom of Red Chief")
Tonight We Sing
(Technicolor)

WARNER BROS.

April in Paris
(Technicolor)

SHOOTING (23)

INDEPENDENT

Kansas City 1-1-7
(Assoc. Players & Producers-United Artists release)
The Glass Wall
(Shane-Tors Prods. U.A. release)

In the Money (Intercontinental Films Prods.-Lippert release)

The Black Pawn
(Eros Films Ltd.-Lippert release)

The Thief (Fran Prods.-United Artists release)

MGM

Naked Spur
(Technicolor)
I Love Melvin
(Technicolor)

MONOGRAM

Hiawatha
(Cinecolor)
Gun Smoke Range
Yukon Gold

PARAMOUNT

Scared Stiff
(Hall Wallis Prod.)

Pleasure Island

(Technicolor)
The Stars Are Singing (Technicolor)
Road to Bali
(Technicolor)

REPUBLIC

Tropical Heat Wave

RKO RADIO

Blackbeard the Pirate
(Edmund Grainger Prod.-Technicolor)

20TH CENTURY-FOX

The Farmer Takes a Wife (Technicolor)
Niagara
(Technicolor)

UNIVERSAL-INT'L

The Great Companions
(Technicolor)
Cattle Kate
(Technicolor)

WARNER BROS.

The Desert Song
(Technicolor)
Big Jim McLain
(Honolulu)
Springfield Rifle
(WarnerColor)

Republic's William A. Seiter, producer-director, went to work on "The Lady Wants Mink," presenting Ruth Hussey, Dennis O'Keefe, Eve Arden, William Demarest and Hope Emerson.

Eskay Pictures, releasing through Columbia, started "Voodoo Tiger," produced by Sam Katzman and directed by Spencer Bennet, with Johnny Weismuller, Jean Burkhardt, Jean Dean, Bob Bray and Rick Vallin.

38 Theatres Will Carry Bout on TV

A theatre television network of 38 houses in 25 cities, the largest such circuit set up to date for any one event, will carry the Sugar Ray Robinson-Joe Maxim light-heavyweight fight June 23, Nathan L. Halpern, president of Theatre Network Television, announced last week.

The number of theatres participating represents 27 circuits and is expected to grow beyond the 40 mark by the time the bout is transmitted from Yankee Stadium, New York. Because the American Telephone and Telegraph Co. was unable to clear the necessary lines, the fight will not be carried coast-to-coast. Also, some 20 houses which have expressed interest in the contest cannot be reached because of the unavailability of AT & T facilities.

No Telecast in New York Area

The championship fight, promoted by the International Boxing Club, will not be televised by any theatres in the New York area and of course is not available to the home television networks.

Admission prices at participating theatres are being increased. The nearest theatre to New York to carry the bout will be the Walter Reade house, the St. James at Asbury Park, N. J., which is charging \$2.40 general admission and \$3.60 for loge and box seats. Tickets at the St. James, which uses the Trad large screen television set, are being sold on a first-come, first-served basis, with sales limited to the capacity of the house.

In Philadelphia, the Warner Brothers 2,947-seat Stanley was sold out at \$3.25 per seat this week, a mere four hours after tickets went on sale at the box office. An hour prior to the opening of the box office, several hundred people were in line to pick up reserved seat tickets. In Washington, National Theatre Supply said it was pushing installation of a Simplex theatre television unit at the Lincoln theatre in the capital. It will be the first theatre for Negroes to have such a permanent installation.

List Theatres Showing Fight

Among the theatres slated to carry the fight are: Pilgrim and State, Boston; Grand, Albany; St. James, Asbury Park; Stanley, Philadelphia; Stanley, Camden; Stanley, Chester; State and Stanley, Baltimore; Lincoln, Keith's and Capitol, Washington; Byrd and National, Richmond; Fulton, Harris and Penn, Pittsburgh; Warner, Erie; Palace and Hippodrome, Cleveland.

Palm State, Eastown, Detroit; Rivoli, Toledo; Keith's, Dayton; Albee, Cincinnati; Palace, Gary; Paramount, Hammond; Marbro, Tivoli, Uptown, Crown, Chicago; Riverside Warner, Milwaukee; Paramount, St. Paul; Radio City, Minneapolis; Orpheum, Omaha.

FILM, TV TECHNIQUES COMBINED FOR SHOW

Something new in television programming, combining motion picture and TV techniques in making a picture, was used by NBC last week in preparing the final telecast of the season of the RCA Victor show starring Ezio Pinza. Television instead of film cameras were used to photograph the show on location at the famous mission at San Juan Capistrano. All shots were relayed to Hollywood where they were put on film. Editing took place while the program was put on and later. The idea of using TV cameras in film production has been discussed and experimentally applied in Hollywood and in Britain. Speed and economy are said to be the most important gains.

French Name Bette Davis Best Foreign Actress

Bette Davis was named as the best foreign actress of 1951 last week in popular polls conducted by French film trade and fan magazines. The French "Oscars," small bronze reproductions of the Louvre's Victory of Samothrace, were presented to the outstanding players and directors by Jean-Marie Louvel, French Minister of Commerce and Industry, in Paris. Madeleine Robinson was chosen best French actress and Yves Ciampi's "Un Grand Patron" was named the best French film of the year. The trade journals picked Cecil Be DeMille's "Samson and Delilah" as the best foreign film while the fans preferred the Italian production, "Tomorrow Will Be Too Late." The trade chose Jean Gabin as the best French actor and Gary Cooper as the best foreign actor, while the fans preferred Daniel Gelin and Gregory Peck, respectively, as best French and foreign actor.

Legion Approves Six of Seven New Productions

The National Legion of Decency this week reviewed seven pictures, putting five in Class A, Section I, morally unobjectionable for general patronage; one in Class A, Section II, morally unobjectionable for adults, and one in Class B, morally objectionable in part for all. In Section I are "Black Hills Ambush," "Cripple Creek," "Francis Goes to West Point," "Ivanhoe" and "Lady in the Iron Mask." In Section II is "Holiday for Sinners." In Class B is "She's Working Her Way Through College," because of "suggestive costuming and dancing" and it "tends to condone immoral actions."

Represents Astor

Schroeder Associates has taken over the foreign representation of all Astor pictures, R. M. Savini, president of Astor Pictures Corp., announced last week.

Bright Days Ahead Seen By Skouras

KANSAS CITY: Charles Skouras, president of National Theatres, told managers of Fox Midwest Theatres at their 21st annual convention here last week at the Muehlebach Hotel that a bright future lay ahead for the group as an independent company and that division organizations would continue it act with the present president.

In his address to the meeting, Elmer C. Rhoden, Fox Midwest president, declared that children of theatre-going age would be far more numerous in 1953 than for many years previously and suggested that managers concentrate on children's shows "to inculcate in this generation a desire for good motion pictures."

Mr. Skouras' optimistic forecasts for the industry were reinforced later when Ralph Adams of Fox Midwest reported on coming product and its promotion possibilities. Frank Bamberg, manager of merchandising of Fox Midwest, also cited new product and new devices which, with suggestions on selling embodied in a new brochure, should assure substantial gains in this phase of operation. Mr. Skouras noted the potentialities of theatre television which are to provide a tremendous advance when it is available.

Nate Halpern, president of Theatre Network Television, pointing to many extremely complicated problems that are now being worked on, declared that favorable results in theatre television so far foretold even better results in the future. L. E. Pope, Fox Midwest maintenance chief, reported on the Eidophor demonstrations in New York. Other speakers were John Bertero of National, Ed Zabel and John Lavery.

Charles B. King Dies

Charles Beard King, 75, who helped build the first film house in Mobile, Ala., died June 10 in that city after a heart attack. With his brother, the late John H. King, he built the Crown theatre, brought the first "talkies" to Mobile and later owned a circuit in Biloxi, Mississippi, and other cities. Survivors include his widow, two sons and four daughters.

George E. Reed

George E. Reed, 62, veteran actor and singer who appeared in silent films with Marion Davies, died June 11 in West Jersey Hospital, Camden, N. J. His wife, Lucey, is a composer and wrote the theme music for the film, "Main Street."

Ray Pfletcher

Ray Pfletcher, 56, owner and operator of the Ashland theatre, Ashland, Ill., died after a heart attack June 9 in Springfield, Ill., Memorial Hospital. His wife and a daughter survive.

TOP SHOWMEN KNOW BIG B



"Eileen Christy and Bill Shirley a tremendous hit... we need more of this type of performance."

Kermie Stengel
Executive Vice-President
Crescent Amusement Co., Nashville

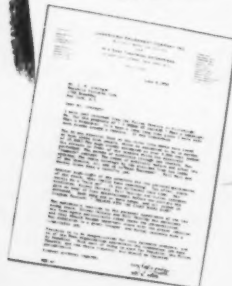


"JEANIE" a big hit... give us more of this type of down-to-earth entertainment

D. Long
President
4th Avenue Amusement Co., Louisville, Ky.

"It's been a long time since I have seen such crowds around a theatre."

Ray E. Smith
M. A. Shea Theatrical Enterprises



Starring

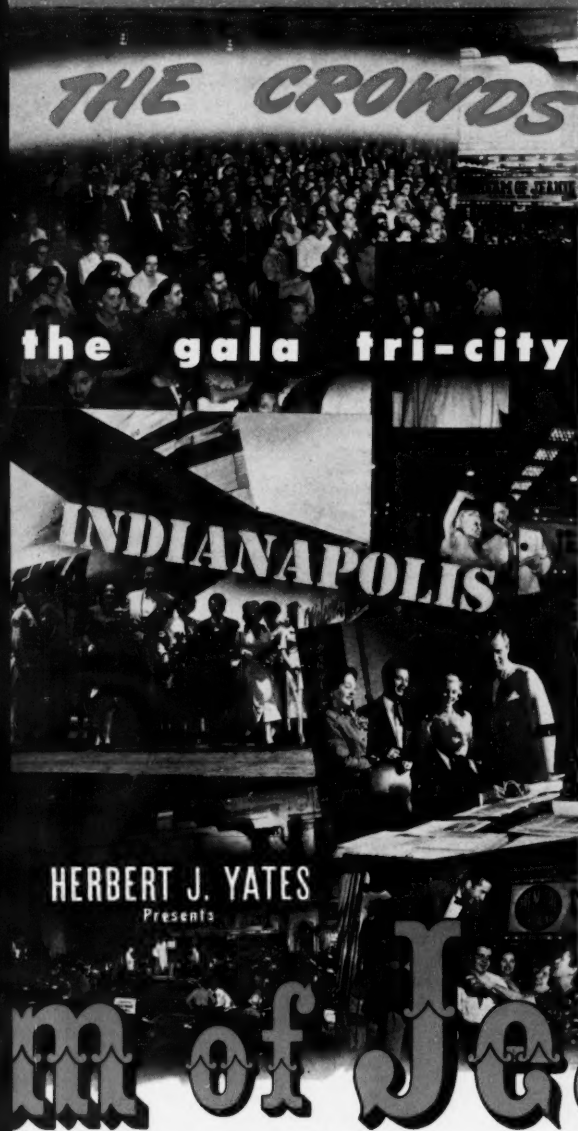
RAY MIDDLETON

EILEEN CHRISTY

Introducing

and **LYNN BARI** • Written By **ALAN LeMA**

BOX OFFICE WHEN THEY SEE IT!



m of Jeanie

(With the Light Brown Hair)

BILL SHIRLEY • MURIEL LAWRENCE

and presenting The Immortal Songs of Showboat Days • **REX ALLEN** as Guest Star

Directed By **ALLAN DWAN** • A REPUBLIC PRODUCTION • Republic Pictures Corporation

TRUCOLOR BY CONSOLIDATED

FORM FRENCH SCREEN UNION

by HENRY KAHN
in Paris

An independent Cinema Technicians' Union has been formed here and has issued the following statement: A group of film production technicians are launching an appeal to workers in the film industry to form an autonomous union to free union activities from politics.

It goes on to say that the name of the new union will be Syndicate Autonome du Cinema Français. Every precaution will be taken to see that politics do not enter into union activity. The union will study the present crisis and contact all parts of the industry in an effort to find a solution.

Special committees are to be set up by the new union to deal with specialized questions. A committee of 15 will draw up statutes which will be presented to the first general meeting. The union will also publish a journal.

Although it was threatened with a split several months ago, the Communist-dominated union maintained then that its internal structure was not threatened. That was a blind. For some time now many technicians have objected to the politics played by the union. Many criticized M. Autant Lara, well-known director, who severely attacked America while accepting the direction of co-produced films backed by American capital.

The new law to reorganize the French film industry has now been tabled. The Cinema Committee of the National Assembly will have to discuss it and it may be modified. However, the Minister, M. Louvel, need not accept the modifications of the committee and he can insist that the National Assembly discuss the proposal in its original form. The creation of a Cinema Institute, as distinguished from the Centre, has roused no enthusiasm here whatever.

ITALY

by ARGEO SANTUCCI
in Rome

Most recent official data on Italian film production show that, from January 1 to June 1, 1952, 56 Italian films have gone into production here. Of these 26 have already been completed and 30 are in various stages of production and editing.

Italy-French co-productions are represented with seven pictures and Italo-Spanish co-production with one film. Most of these pictures are dramas and only seven comedies are represented. An increasing emphasis on stories with international appeal can be expected, according to observers here.

Unitalia Film, an organization connected with the Italian Association of Producers

and financed by the government, is organizing so-called "Italian Film Weeks" in major world capitals. These include London, June 16 to 28; Knoke Le Zoute, July 15 to 27; New York, October 5 to 12; Montreal, October 14 to 20, and Madrid, November 14 to 20.

According to recently announced plans, the Italian Film Week in New York would be attended by Hon. Giulio Andreotti who would represent the Italian government and commemorate Columbus Day. The Italian film industry will take part in a number of film festivals, including the one at Venice, August 20 to September 12.

YUGOSLAVIA

by STOYAN BRALOVIC
in Belgrade

Motion picture production in 1952 will devote much more attention to documentaries with an accent on old customs, natural beauties, cultural monuments, etc. Several of the pictures, however, will be devoted to outstanding political, cultural and other manifestations that fit in with efforts to build the country.

Home-produced Yugoslav pictures have been financially successful, says an official of the industry here. He added that the Yugoslav feature, "This People Will Live," broke box office records with an attendance exceeding 2,000,000. Other top grossing domestic productions included "The Banner" and "The Everlasting Youth."

ISRAEL

by ALBERT DE MATALON
in Tel-Aviv

Film director Edward Dmytryk, together with assistant director Milton Feldman, artist Fernando Carrere and Rudy Sternal of Columbia Pictures International, have arrived here. Mr. Dmytryk and his union will tour the country and plan the shooting of "The Juggler," a Stanley Kramer production based in Michael Blankfort's novel. The story is about a European vaudevillian who finds himself a refugee in Israel.

SWEDEN

by LARS-ERIC SVENSSON
in Stockholm

Several American films are to be produced in Sweden, it is announced here. The first started in April in the Kinocentral studios here. It is "Memory of Love," produced by Auerbach Film Enterprise in New York. The story is about an American soldier's adventures in Sweden during the war.

According to Robert Spafford, director,

this is only the first of several features planned. A Swedish version is produced simultaneously.

Twentieth Century-Fox is said to have plans to make "Assignment in Sweden" here this summer. And MGM too has announced a film to be photographed on location here in 1953.

Producers Lorens Marmstedt and Alf Joergensen are completing work on "The Firebird" which is being made in an English-language version only. This is the first Swedish film made in Gevacolor. With only top names in the cast, this is one of the most expensive films ever to be produced in this country.

The Swedish "Oscar" a gold medal awarded by the Swedish Film Association, has been presented to its winners. Actress Inga Tidblad won for her performance in "Divorced," produced by Svensk Filmindustri. It was Miss Tidblad's first film in 10 years. Goeran Strindberg was awarded the second medal for his camerawork in "Miss Julie." Alf Sjoeborg was specially honored for his direction and screenplay of "Miss Julie."

MEXICO

by LUIS BECERRA CELIS
in Mexico City

Arturo de Cordova and Dolores del Rio were acclaimed the best Mexican actor and actress of 1951 by the Mexican Academy of Cinematographic Arts and Sciences at its award of Oscars at a free fiesta in the Palace of Fine Arts (the National Theatre) here May 20.

A special award was bestowed on "Cantinflas" (Mario Moreno), biggest money-making comedian. Charles Kimball, American, and Alex Phillips, Canadian, got Oscars as the best film editor and cameraman, respectively, of the year. Others honored with awards were:

Carlos Navarro and Carmen Montejo, a Cuban, for supporting actor and actress; Roberto Gabaldon, director, for "La Palma de Tu Mano"; Carlos Jimenez Mabarak, musical score; Rodolfo Benitez, sound; Pablo Marco, scenery; Louis Spota, story; Alejandro Galindo, adaptation; Maria Eugenia Llamas, child player; Alma Delia Fuentes, juvenile; Luis Aceves Casteneda and Guadalupe del Castillo, bit players.

The winning picture, as reflected also in many of the awards, was "The Palm of Thy Hand," produced by Mier Y Brooks.

Irked by the slow acceptance of television among the Mexican mass audience, local television stations are offering small receivers at much lower prices than those now being asked for imported sets. About to be introduced also are coin slot receivers which provide a picture when a coin is inserted.

President Miguel Aleman has approved a proposal to call a radio announcers' convention for Mexico City prior to July 6. The purpose in part is to raise the level of radio announcing.

2 Chattanooga Circuits Involved in Merger

The Grand Amusement Company and the Independent Theatres of Chattanooga have merged into one operating company to be known as Independent Theatres, Inc., according to an announcement from Mose Lebovitz, president of the new organization. Involved in the merger are six theatres of the Independent company and four of Grand Amusement. Other new officers include Abe Solomon, chairman of the board; I. J. Shadow, vice-president; Jay Solomon, treasurer and general manager, and Robert Lebovitz, secretary. Formed in connection with the merger was the Independent Realty Corporation, headed by Abe Solomon, to which was transferred certain properties of the merged companies.

Caravan Dedicates U. S. 66 As Will Rogers Highway

An eight-state, 2,200-mile ceremony dedicating U. S. Highway 66 as the Will Rogers Highway will begin next Monday when Governor Forrest Smith of Missouri unveils the first road marker at the Chain of Rocks Bridge near St. Louis. At the same time, the governor will receive the first of 2,000,000 automobile windshield stickers and special commemorative leaflets dealing with the highway and the new Warner picture, "The Story of Will Rogers," in color by Technicolor starring Will Rogers, Jr., and Jane Wyman. The leaflets and stickers will be distributed along the

IN NEWSREELS

MOVIE TONE NEWS, No. 49—Steel strike continues. Eisenhower meets GOP delegates; Eucharistic rally in Barcelona, Venezuela; capital face-lifting. Riding. Boxing.

MOVIE TONE NEWS, No. 50—Eisenhower in Detroit. Koje prisoners moved. B-29 scores bull's eye. Unknown captures golf title, Hogan third.

NEWS OF THE DAY, No. 283—Steel strike. Tear gas used on Koje Reds. Chemical fire. Tito's birthday. Venezuela builds super city. U. S. liner sets record. Boxing.

NEWS OF THE DAY, No. 284—Koje. Eisenhower answers questions. Truman dedicates atomic sub. Bull's eye bomb. Golf upset. Water skiing.

PARAMOUNT NEWS, No. 50—Eisenhower and Taft meet delegates. Marathon marks Tito's birthday. Paris fashions. Reds tighten grip on Germany. Koje. **PARAMOUNT NEWS, No. 51**—Truman at atom sub ceremony. New guided bomb. Eisenhower in Detroit. Koje. Golf.

TELENEWS DIGEST, No. 24B—Steel crisis. Armed forces invasion test. MacArthur named GOP keynote. Democratic victory predicted. Mossadegh before world court. Gymnasts.

TELENEWS DIGEST, No. 25A—Korea: Reds split, internal crisis. Eisenhower in Midwest. Sun glasses fashions. Golf.

UNIVERSAL NEWS, No. 509—Steel strike. Koje report. Pearl farm in Japan. Venezuela. Tourist university in Italy. Miss Universe.

UNIVERSAL NEWS, No. 510—Atom sub. Koje. Guided bomb. Long Island Railroad strike. Rose festival. Soccer. Rodos.

WARNER PATHE NEWS, No. 48—Korean cold war. Two-way radio. Venezuela. Route: schoolroom on scooters. Parisian fashions.

WARNER PATHE NEWS, No. 49—Koje cleanup. Guided bomb. Eisenhower in Detroit. Atom sub. Water skiing. Track meet.

route of the highway following the arrival in each city of the dedicatory caravan. Special public ceremonies will mark the installation of the new road markers. Rogers will come from Hollywood to participate in the ceremonies at his father's home town of Claremore, Okla., and also will be on hand with a large group of Hollywood stars at the caravan's final ceremonies at Santa Monica, Cal., July 1.

Report Colosseum Going After IATSE Bookers

A national jurisdictional clash is said to be brewing between the International Alliance of Theatrical and Stage Employees and the Colosseum of Motion Picture Salesmen of America over a reported city-by-city drive by the Colosseum to persuade IA film bookers to switch their allegiance to the salesmen's union, according to representatives of exchange labor in Chicago.

Representatives of the Colosseum have asserted that bookers in many if not all exchange centers are in favor of making the switch since their work is more closely identified with the Colosseum salesmen than the clerks and stenographers with whom they are lumped under the national IA exchange contracts. Any "switch," however, would have to receive the approval of the National Labor Relations Board; or the bookers would have to receive a release from their companies and the IATSE, the latter extremely unlikely.

The Colosseum is an unaffiliated union while the IATSE is a branch of the American Federation of Labor.

Paramount in Comic Tieup

Five of Paramount's cartoon characters—Little Audrey, Casper the Friendly Ghost, Buzzy, Baby Huey and Herman—soon will be featured in their own comic books published by Harvey Publications. The first will be the Little Audrey book, accompanied by a poster campaign stressing the Paramount tieup.

ONCE IN A GENERATION ... ENTERTAINMENT LIKE THIS!



"Everything was peaceful until the Quiet Man from Pittsburgh, U. S. A. met the fiery redhead from Inisfree."

HERBERT J. YATES presents

THE QUIET MAN

Color by **TECHNICOLOR** • Directed by **JOHN FORD**
A REPUBLIC PICTURE

starring
JOHN WAYNE

as
Sean Thornton

He's the strong, silent type who wants only peace and quiet... but when he falls for Mary Kate, it's a rugged riot!



The National Spotlight

ALBANY

Many drive-ins are featuring a Family Night, with all the car can hold for \$1 or \$1.20. "Off" evenings—usually Monday, Tuesday or Wednesday—are chosen for the cut rate. . . . The Walter Reade 9-W drive-in at Kingston screened three features on a special Saturday show. . . . The annual Variety Club golf tournament set for June 30. . . . Mrs. Catherine L. Mulderry, widow of Patrick W. Mulderry, Albany contractor, who with the late William W. Farley developed Film Row, died at her home here. . . . Gus Lampe picked up the reins as general manager of the Schine Circuit in Gloversville after spending several months in Albany as temporary director of WPTK, which the Schine interests control. James Bellamy, recently manager of a Springfield, O., station, is new general manager of WPTK. J. Meyer Schine, Louis W. Schine and David Schine are among the officers and directors of the station, which has studios in the Ten Eyck Hotel (also Schine-owned). . . . Max Friedman, long-time buyer and booker for Warner Theatres upstate, who recently assumed operation of the Babcock and Temple in Wellsville, and Louis W. Schine were among the visitors. . . . Jack Swarthout, who managed Warner's American in Troy, now closed, transferred to the circuit's Madison, Albany, in the same capacity.

ATLANTA

The second annual old Newspaperboy's paper sale was a rousing success. The event sponsored by the Atlanta Variety Club and Atlanta newspapers, raised more than \$46,000 for the Atlanta Palsy School. . . . Ellis Arnall was a guest of honor at a dinner given by L. J. Duncan, president of the West Point Amusement Co., West Point, Ga., at the Atlanta Variety Club. . . . On the row visiting were Walter Morris, Pike, Knoxville, Tenn.; Gault Brown, Hollywood, Madisonville, Tenn.; R. D. Page, theatre owner, Mt. Pleasant, Tenn.; Mose Lebowitz, Chattanooga, Tenn.; E. P. Clay, Woodbury, Ga.; W. R. Boswell, Union, Union Point, Ga.; Pete Brice, Pal Amusement Co., Vada, Ga.; J. S. Tankersley, Fort Chatsworth, Ga.; Mrs. M. M. Osman, Porterdale, Ga.; Branson James, Royce, Royston, Ga.; and Herman Abrams, Lumpkin, Ga. . . . The Oldham theatre, Sparta, Tenn., a unit of the Cumberland Amusement Co., was destroyed by fire. . . . George N. Jackson and George Williams, Jr., recently purchased the Star theatre, Crawfordville, Ga., from its former owner, A. E. Hood.

BOSTON

Edward Canter, treasurer of American Theatres Corp., became a grandfather for the first time when his daughter, Mrs. Arthur O. Friedman (Rachel Canter) gave birth to a son. . . . The Tom Dowds, he is

managing director of the Beacon Hill Theatre, are receiving congratulations on the birth of a daughter. . . . Nathan Yamins has signed a long term lease on the Bay State drive-in, Seekonk, Mass., formerly operated by the Romano Brothers. . . . Graphic Theatres will reopen the Pastime theatre, Northeast Harbor, Me., a summer situation, on June 29 with Forrest Carmichael, a University of Maine student, as manager. . . . Jackie Gleason, TV star, and his hour review is set to make a one week stage appearance at the RKO Boston the first week in August. . . . Visitors to the district were Lester Hughes, Nordica theatre, Freeport, Me.; Herbert Brown, Victoria theatre, Greenfield, and Dr. Lewis Tewksbury, Opera House, Stonington, Me.

BUFFALO

George H. Mackenna, manager of Basil's Lafayette, was a member of the committee that planned the annual meeting of the Main Street association and he arranged two industry tables at the event. Many industry executives attended. . . . Edmund C. DeBerry, Paramount branch manager, put on a special screening of "Carrie," in the Niagara theatre the other afternoon, with E. J. Wall, field representative in town to aid in arrangements. . . . Lou Jaffe has returned to his job as manager of Shea's Kensington, following a trip to his New England home. . . . Tim Holt and Chico Martin appeared in person on the stage of the Lincoln in Rochester. . . . Harold Lee, manager of the Babcock theatre in Bath, N. Y., has arranged with the local Buick dealer to sponsor a one night quiz show on the Babcock stage, with the auto company doing a lot of radio and newspaper advertising to help promote it.

CHICAGO

The first outlying run of "Quo Vadis" boosted grosses above those of recent weeks. . . . James Coston is recuperating at home after minor surgery. . . . Two Anderson

WHEN AND WHERE

June 22-24: Annual convention, Mississippi Theatre Owners, Buena Vista Hotel, Biloxi, Miss.

September 1-5: Annual convention, Western Theatre Owners, Feather River Inn, Blairsden, Calif.

October 6-10: 72nd semi-annual convention, Society of Motion Picture and Television Producers, Hotel Statler, Washington, D. C.

October 20-22: Annual convention, Allied Theatres of Michigan, Tuller Hotel, Detroit, Mich.

houses, the Times, Morris, Ill., and Arcadia, St. Charles, Ill., are scheduled to close. . . . Leonard Bland who operated the Oak theatre here, has moved to Texas. Jack Kirsch and Nate Slott have taken over operation of the house. . . . Warner Circuit Management's Highland, originally scheduled to close the 19th of this month, will remain open for the present. . . . Anse Baal, owner of the Byron theatre, Byron, Ill., has bought the Pec in Pecatonica, Ill. . . . Robert Lubliner, of the Clar and Four Star and Stan Kohlbert, of the Schoenstadt Circuit, have been appointed to the Allied of Illinois publicity and promotion committee. . . . Dave Wallenstein of B. & K. and Jack Kirsch head of Allied of Illinois, were interviewed by radio-TV critic Bill Irvin on WJJD regarding their recent junket to Hollywood for the MGM's "Seeing Is Believing." The tone of the interview was most optimistic. . . . Irving Mack of Filmack attended the COMPO meeting in Texas. . . . Edwin Silverman, Essaness chief, whose Crown theatre is showing the Robinson-Maxim fight as its first large-screen TV presentation, is asking cooperation of the independent theatres here in advertising that the fight will not be shown on home TV. . . . Irving Davis has relinquished his interest in the Plaza, turning it over to Dave Gold, formerly manager of the Bugg for Davis. . . . Sinuel Roberts is closing the White Palace June 29. . . . The State, Sterling, Ill., slated to go to part-time operation, will stay on its normal schedule. . . . A new radio program dealing with the movies "Hollywood Through the Back Door" debuted on station WCRW. The major portion of the program is devoted to intimate glimpses of film personalities.

CINCINNATI

Mrs. Samuel Weiss was elected president of the ladies' auxiliary of the Cincinnati Variety Club, Tent No. 3, at the recent annual election. The first activity of the new officers will be to help raise funds to finance the club's new project, the Hamilton County Council for Retarded Children. . . . Construction has been started on a \$150,000 drive-in near Marietta, Ohio, by the Washington Theatre Co. . . . The Arat theatre, in Dayton, Ohio, closed some time ago, has reopened. . . . The Family theatre, in Hazard, Ky., recently damaged by fire, is undergoing repairs, and is expected to reopen this month.

CLEVELAND

Herbert Voges, prominent church organist and one time featured organist at leading Cleveland theatres, died after an extended illness. . . . The Cleveland Chamber of Commerce is now affiliated with the Cleveland Film Council formed five years ago to stimulate interest in visual education. . . . Circle theatre, closed the past four weeks, has re-

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opened with Max Marmorstein, sole lessee, and E. J. Stutz continuing as manager. House was formerly operated by Community Circuit. . . . Ceramic Theatre, East Liverpool, is closing for two weeks for laying a new floor and installation of new chairs.

COLUMBUS

Neth's Bexley has closed for the summer to permit repair of the air conditioning system. The suburban house will be reopened in the fall. . . . Gov. Frank J. Lausche took a definite stand against any move to legalize bingo either by statute or amendment to the state constitution. . . . Court test of news-reel censorship in Ohio seems "both inevitable and desirable," said Norman Nadel, *Citizen* theatre editor. . . . WTVN, local ABC and DuMont television outlet, held open house in its new studios. . . . Expansion of local programs is planned in the new quarters. . . . Tom George, WCOT Inquiring Reporter, whose program is broadcast from Loew's Ohio, was called to Arkansas by an illness in his family.

DENVER

Steve Ward has resigned as Paramount salesman, and with associates, will build a drive-in theatre near Silver City, N. M. . . . George F. Dembow of National Screen Service, stopped over in Denver to confer with Jim Parsons, local branch manager, on his way home from the Texas COMPO meeting. . . . Bernie Wolf, western division manager for the same company, stopped in Denver after the New Mexico TOA convention at Santa Fe. . . . John Jr., and Gene Roberts, son of John Roberts, are co-managers of the Valley drive-in at Ft. Morgan, Colo., for their father, who owns theatres there and at Brush, 10 miles away.

DES MOINES

Two new drive-in theatres are being constructed in the Charles City area. Central State Theatre Corp., Des Moines, is building a 350-car theatre at a cost of \$50,000, and Olson, Bramblett and Olson are building an outdoor house a mile and a half west of Charles City on Highway 14. It will have a 402-car capacity and cost is estimated at \$60,000. Partners in the project are Carl H. Olson, Fox salesman, Des Moines; Ralph G. Olson, Universal salesman, Des Moines, and Paul Bramblett owner of the Capital theatre in Dubuque. . . . Sale of the partnership property in the Strand Theatre Building Co., Council Bluffs, to Abraham C. Smead for \$123,121.25 in a partition action, has been approved by a Council Bluffs court. The Strand Theatre Building Corp. leases the property to the Strand Theatre Corp., operators of the theatre, which will not be affected by the sale.

HARTFORD

Harry Feinstein, zone manager in New Haven for the Warner Bros. Theatres, and Mrs. Feinstein are parents of a baby boy. . . . Norman Bialek of Montclair, N. J., associated with Robert C. Spodick and Leonard E. Sampson of New Haven in the acquisition of the Fine Arts Theatre, Westport, Conn., from George Comden, will manage the house when it reopens, following extensive remodeling. For the past three years,



MOTION PICTURE HERALD

"That was a honey of a film, and to think, our grandchildren will see it on television!"

Bialek has operated theatres in New Jersey. His partners operate the Art Cinema, Bridgeport, and the Crown and Lincoln theatres in New Haven. . . . Charles Blowers has been named assistant manager of the Crown Theatre, Hartford. . . . The Warner Bros. circuit has dropped matinee performances Mondays through Fridays at the Palace, Torrington, and the Circle, Manchester. . . . Henry Kochunas has been named relief manager of the Lockwood & Gordon theatres in Windsor and Wethersfield, Conn. . . . Jack P. Harris of the Walter Reade Circuit, New York, was a weekend visitor in Hartford, as guest of Mr. and Mrs. Bernard Menschell of the Community Amusement Corp. . . . Harry F. Shaw, division manager in New Haven for Loew's Poli-New England Theatres, and Mrs. Shaw are noting their 28th wedding anniversary. . . . William H. Mortensen, managing director of the Bushnell Memorial, Hartford, has been renamed to the Hartford Symphony Orchestra's board of directors. . . . Mrs. Estelle O'Toole, house manager, Art theatre, Hartford, is recuperating from a tubercular infection at Cedarcrest Sanatorium, Hartford. . . . Hartford visitors: Samuel Cornish, Niantic Theatre, Niantic, Conn., and Mrs. Cornish; Jay Finn, Riverdale drive-in, West Springfield, Mass.; and Douglas Amos, Lockwood-Gordon Theatres.

INDIANAPOLIS

Walter H. Ahrens, formerly with RKO in Chicago and Des Moines, has been named manager of the Lyric by Tom Walsh, general manager of Greater Indianapolis. . . . Dale Schuder, former manager of the Lyric, was shifted to Keith's; Jess Castinias from Keith's to the Indiana as assistant to manager Al Hendrick; Jack Howard, former Indiana assistant to the Lyric in the same capacity. . . . Directors of the C. J. Wolf Foundation for Medical Research, established by the late Indiana exhibitor, will hold their annual meeting in the Y & W offices June 18. . . . Indianapolis Tent No. 10 of Variety is looking for new quarters. . . . A clearance snarl is developing here

with Jacob Smiler's request for first run releases at his new Cumberland drive-in. . . . Premiere festivities attended by the film's stars helped "I Dream of Jeanie" lead the town at the boxoffice.

KANSAS CITY

Temperatures hit 90 in Kansas City and theatre attendance was promoted appreciably. Many theatres are advertising their air conditioning. . . . Playing at the art theatres: Vogue, 10th week, "The Man in the White Suit," Warwick, third week, "Encore," Kimo, "Tight Little Island" and "Heart of Paris." . . . The Supreme Court decisions in the "Miracle" and "Pinky" cases have caused delay in the preparation of revisions for the censorship ordinance at Kansas City, Mo. . . . Three of the five drive-ins at Kansas City are offering an additional picture to be put on near midnight.

LOS ANGELES

Dick Pritchard, Pacific Drive-in Theatres, has been appointed manager of the Century drive-in, Gardena, which is the flagship of the chain. . . . Natan Gold is the new manager of the Vermont drive-in, Gardena. . . . Alex Schreiber returned from a trip to Detroit, where he looked over his theatre interests. . . . Moses Hernandez, exhibitor from Guadalupe, paid one of his rare visits to the Row. Also in town was Lloyd Katz, Las Vegas exhibitor. . . . Boyd Lowe is now managing the Studio drive-in, Culver City. . . . The Rosemead theatre has closed. . . . The Surf, Huntington Beach, has been reopened by Vic Walker. . . . Andrew Hedrick, UA booker, is passing out cigars to celebrate the birth of a baby boy. . . . Metzger-Srere's Coronada theatre has switched to an art policy with the initial offering, "The Lavender Hill Mob."

MEMPHIS

The opening of a new drive-in—The 79—at Hughes, Ark., and changes in ownership of two Mid-south theatres highlighted the news in the Memphis area. The 79 drive-in, owned by K. H. Kinney, has a 300-400-car capacity. . . . W. R. Tutt has bought the Lam theatre at Lambert, Miss., from Howard Langford. . . . Mrs. Faye Lamb of the partnership of Lamb and Brown is the new operator of the Ritz at Reyno, Ark. . . . M. A. Lightman, president of Malco theatres and M. S. McCord, secretary, are discussing a division of the assets of the company which operates about 40 theatres in Memphis and the Mid-south but no statement has been issued as yet. M. J. Pruniski of North Little Rock and E. P. Sapinsky are also partners in the firm. . . . Visitors to film row were: Wallace Agey of D.I.T.M.C. & O., Inc., of Kansas City; Mrs. Claud Snow, Swifton, Ark.; W. P. Dowling, Greenwood, Ark.; G. H. Goss, Parson, Tenn.; Mrs. Louise Mask, Bolivar, Tenn.; and Mr. and Mrs. B. Jackson, Ruleville, Miss.

MIAMI

Emery Austin of MGM was in town to confer with George Hoover of Florida State Theatres. . . . From the Hampton Theatres, Inc., of Virginia, William Blane is now managing the Coral in Coral Gables, Fla.

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... Dan Cohen, manager of the Colony Art, had a fashion show on stage recently, in conjunction with the run of "Skirts Ahoy." ... Bill Russell, formerly chief of ushers at the Paramount, is now assistant at the Colony Art on Miami Beach. ... Co-owner Edgar Pearce of the Miami National Pictures, Inc., announces the appointment of Dick Troxel to the post of sales manager. ... The Miami Daily News devoted several columns to the civic and cultural value of the Mayfair Art theatre. Manager Walter Klements was publicized for his cooperation with art groups and the university.

MILWAUKEE

Marilyn Rogers, one of the models in MGM's "Lovely To Look At," will be in town June 23 to help promote the picture. ... R. C. Quedy has rented his Aqua theatre at Minocqua, Wis., to John McKay and Herman Salem. ... The Thomas Theatres Co., Iron Mountain, Michigan, have taken over the following theatres formerly operated by Fox-Wisconsin Amusement Corp.: Colonial, Iron Mountain; Braumart, Iron Mountain; Kerredge, Hancock; Orpheum, Hancock; Lode, Houghton, and Peoples at Laurium. ... The Riverside theatre and the Warner will televise the fight June 23, charging \$2.40 admission.

MINNEAPOLIS

Film men report that favorable weather is bringing boxoffice grosses at drive-ins. ... G. E. Wingreen, Bismarck, North Dakota, retired exhibitor, who operated houses for 40 years, visited the film row and told friends that he will re-enter the theatre business just as soon as he can make a deal for some good, available theatre. ... Stanley D. Kane, executive counsel of North Central Allied, announced that the Board of Directors have instructed him to inaugurate a new, monthly screening report on current pictures.

NEW ORLEANS

Exhibitors seen about were Donald Fiske, of Lake Providence and Oak Grove theatres; James, Watts, Palace, Rodessa; Mrs. M. G. Bennett, Tchula, Miss.; Mr. and Mrs. Butterfield, Ruston, La.; Teddy Solomon and Harry E. Thomas, Pike Amusement Co., McComb, Miss.; F. W. Corbett, Laurel, Miss.; Bentley Davis, Pelican drive-in, Jennings, La.; J. P. Guiteau, Gonzales drive-in; Robert Long, Rebel drive-in, Baton Rouge, La.; Mrs. Violet Muse, Denham Springs, La.; A. L. Royal, Meridian, Miss.; Max Connett, Newton, Miss.; E. W. Clinton, Monticello, Miss.; and Roy Pfeiffer, Baton Rouge, La. ... Herman Duval has been named manager of Royal's Theatres, Hattiesburg, Miss., with Lonny Royal, who just finished high school, assisting him at the new Rebel. ... Broadmoor Theatres, Inc., Shreveport, La., assumed ownership-operations of the Kings drive-in, which they purchased from Lone Star Theatres, Dallas, Texas. ... Albert Tate, who recently took over operation of Jan Ville, Platte, La., has renamed it the Jan-Tate. ... H. G. Propit and Henry Hinkle set June 18 for the opening of the new Star drive-in at Tallulah, La. ... Charles B. King, pioneer theatre-owner operator, died of a heart attack in Mobile, Ala.

OKLAHOMA CITY

The Coronado theatre had a giant popcorn matinee. ... The Uptown theatre had a sneak preview. ... "Skirts Ahoy" is in its second week at the Warner theatre. "Leave Her to Heaven" is playing at the Harder and Plaza theatres. ... In Topeka, Kan., a plainly-dressed man slipped over phony \$20 bills on cashiers at four Topeka theatres. The bills turned up at the Dickinson, Kaw, Glen and Coed theatres. The man apparently went to a lot of trouble, but his net profit for the evening can be figured at \$37.65. Police who examined the bills said the man apparently cut the corners off \$20 bills, separated each corner and pasted them over the figures on one side of four \$5 bills.

OMAHA

The Clarinda, Ia., drive-in is the latest in this territory to report a plague of damage to and theft of loudspeakers. ... Phil March, owner of the Gay theatre in Wayne, Neb., has opened his new Dude Ranch drive-in, carrying out the western theme through rustic log siding, picket fencing and colorful costumes for attendants. ... Eben Hays, who sold the Iowa theatre at Winterset seven years ago to the Kerr chain, has purchased it from D. C. Kennedy, Des Moines, who took over from the Kerr owners in 1948. ... For the second year, continuous church services under Lutheran sponsorship will be held Sunday mornings at the Pawnee drive-in, North Platte, Neb., for the benefit of tourists. ... Max Thomas, formerly manager of a Dickman theatre at Osage, Kans., has been named head of the Dickman house at Hiawatha, Kans., replacing J. R. Keller, now at Fredonia, Kans. ... MGM Salesman Jack Jorgens is recovering after an auto accident. ... Earl Cressman, former Naper exhibitor, who has been managing the Omaha Ames, has returned to Naper, Neb.

PHILADELPHIA

The Parker Theatre in suburban Darby, Pa., is being readied for reopening. ... Hal Warner is out of the Wendy in suburban Darby with "Soxie" Cohen coming in to manage the house. ... Birk Binnard has given up his lease on the operation of the Penn, West Reading, Pa., and returns to his former post as manager of the Warner, Reading, Pa., with Herman Marglies being returned to Philadelphia by the theatre circuit. John Nanitch and George Tomko, owners of the Penn, have taken over the operation of the house. ... Lyric, Atlantic City, N. J., which was purchased several months ago by Samuel Tannenbaum, has reopened the house for week-ends with daily schedules later in the Summer season. Mr. Tannenbaum also recently purchased the Surf, which is already in operation. ... In spite of the seasonal Summer lull with the advent of warm weather, there is great industry excitement here over the smash business registered by "Quo Vadis" in its run at the key neighborhood houses. Theatres like the Merben, Tower, State and City Line Center reported business equivalent to the grosses of the first-run houses in the center of the city. ... Warner circuit closes down for the Summer four neighborhood houses here in the New Palace, Keystone, Liberty and Tacony. ... Dr. John O. Hop-

kins, treasurer of Hopkins Theatres, Inc., Wilmington, Del., was elected a delegate to the Republican National Convention. ... A \$750,000 blaze last week in the business district of Scranton, Pa., damaged the State, operated by the Comerford Theatres. The house was recently redecorated. ... The 10 per cent amusement tax imposed on theatres and amusement parks in the lower Pottsgrove Township School District in Pottstown, Pa., has been ruled constitutional. Effective June 15, the tax is expected to yield \$10,000 a year.

PITTSBURGH

Two new pictures, "Loan Shark" and "FBI Girl," will be first runs simultaneously at 20 theatres in the Pittsburgh area with regular admission prices prevailing. ... Mrs. C. E. Armstrong has been elected chairman of the motion picture division of the Allegheny County Federation of Women's Clubs. ... Gabe Rubin, owner of the Art Cinema theatre, is in Montefiore Hospital for a checkup. ... Dinty Moore, Warner Bros. district sales manager, is in Magee hospital for surgery.

PORTLAND

First run business continues to be lively and on a steady upgrade. ... Evergreen's Orpheum theatre has a new marquee and front, to go with a complete new inside. ... 20th Century News theatre had the Walcott-Charles fight on the screen 48 hours after the fight took place. ... Hamrick city manager Marvin Fox is opening his darkened Playhouse theatre for special kid shows during the Rose Festival. ... Harry, Larry, and Tom Moyer have just opened a \$100,000 drive-in here with the latest equipment. This is their sixth theatre.

PROVIDENCE

The Majestic theatre is another local house that is using television as an advertising medium. "International Theatre," a foreign-language-film program, is one of several, currently being co-sponsored by the local house, over station WJAR-TV. ... "Skirts Ahoy" held for a second week at Loew's State. ... Dave Levin, RKO Albee manager, promoted his Gift Ticket Books for Father's Day. ... Al Clarke, Majestic manager, arranged a special "sneak preview" of "Lydia Bailey" following the last showing of the current attraction. ... Edward M. Fay is honorary chairman of the committee arranging a special four-day program to benefit the "Jimmy Fund," Children's Cancer Research Foundation fund. Harold Lancaster, manager of the Pawtucket Strand; and Mayer Stanzler, Cranston theatremanager, are active co-chairmen of the event.

SAN FRANCISCO

Mickey Chonos, former treasurer at St. Francis Theatre, has been transferred as assistant to Manager Marvyn Davenport of the downtown Paramount, Los Angeles. ... Frank Jenkins has taken over management of Cerito Motor Movies for Blumenfeld Theatres, El Cerito. ... Kay Bankston, booker for 11 years, Golden State and for the last two years with Ed Rowden Theatre Service, will vacation at Tahoe and return to wait for a replacement. She is retiring.

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... Jerry Zigmund, West Coast division manager, United-Paramount, was in for conference with City Manager Earl Long. ... Sherrill C. Corwin, president, North Coast Theatres, conferred with city manager Graham Kislinsky. ... The 350-seat Cameo, owned by Frank Zachrisson since January, is closed and has reverted to former owners Nabham & Zayegh. ... Visiting the row: Bob Gingerich of Carmichael, C. J. Remington of Fair Oaks, Peter J. Garrette of Woodland, Hal Kirk of Eureka, Russ Hoss of Salinas, Willard Wagner of Antioch and Andrew Saso of Alum Rock.

SEATTLE

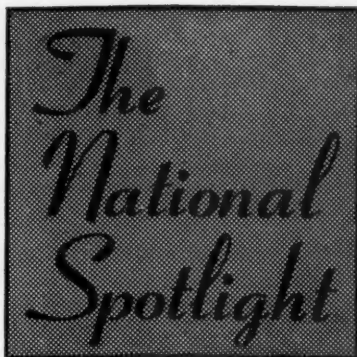
Miriam Dickey, general manager of theatres in Fairbanks and Anchorage, returned to Alaska after a buying and booking trip here. ... Capt. Robert Anderson, USAF, former city manager of John Hamrick's Portland theatres, visited friends here. Capt. Anderson is stationed in the northern reaches of Alaska. ... H. B. Sobottka, vice-president of John Hamrick Theatres, Inc., was in Portland. ... Chris Paulson, Alaska theatre owner, left with his family for a two month vacation in Denmark. ... Lou Greenspan, Universal press man, is here arranging the world premiere of "World in His Arms," slated to open July 1 at the Orpheum. ... Visitors on the Row included E. S. Olson and his nephew, Glen Nolte, who has purchased the Lynwood theatre at Fort Blakely from Olson effective June 1. ... Other visitors were Leonard Raatz, Oak Harbor; M. Goodrich, Everson; A. G. Beechia, Eatonville; Frank Willard, Parkland; Henry Mullendore, Auburn; Junior Mercy, Yakima, and Mike Barovic, Puyallup.

ST. LOUIS

Five thousand baseball record books were given away to patrons of the Missouri theatre as a side-line promotion for "The Winning Team" which premiered at Springfield, Mo. ... The Webster theatre closed. ... The Shady Oak theatre, which seats over 600 people, in Clayton, a suburb of St. Louis, was sold to a group of local investors for \$150,000. Erected in 1934 The Shady Oak is located in a boom area. ... William T. Murphy, stage electrician, at Loew's State theatre for past 20 years, died. ... Exhibitors from out-state this week included Don Davis from West Plains, Mo., and Charles Beninani of Carlyle, Ill.

TORONTO

Canada's second international 16 mm Film Festival will be held on October 15 and 16 under sponsorship of the Yorkton Film Council of Yorkton, Sask. Film producers of Canada and other countries have been invited to make entries not later than September 15. ... Odeon, Danforth, Toronto, lost \$3500 to an armed gunman. ... Betty Hutton, screen star, has been signed to headline Canadian National Exhibition show to be produced by Jack Arthur of Famous Players. ... "With a Song in My Heart," advertised by the Nortowne, Toronto, to close at the end of its 9th week, is being held over for the 10th week instead. ... "Magic Box" is to open at the Odeon Hyland, Toronto. ... All three Toronto dailies gave front page play to story of 13-months-



old Bonnie Webb who is in Universal's "Scarlet Angel" showing at the Uptown. The baby lives just outside the city now, and Walter Kennedy of Empire-Universal is credited with the digging up of story. ... Walter Wilson will be manager of the Paramount, Edmonton, moving over from the Capitol, while his son, William, will be manager of the Capitol, moving from the Garneau. ... Drive-in at Moncton to be opened soon by Famous Players.

VANCOUVER

Foto-Nite at 11 Famous Players houses with 37,00 patrons registered. Offer is now up to \$2,700; cash award is split three ways by the Vancouver Province, Ansco color dealers, and Famous Players; and is a business builder each Tuesday, usually an off night. ... Dick Letts reports top business at his International-Cinema for the showing of "Manon," now on its second week. ... Arthur Lorimer will be in charge of the FPCC Orpheum during the six weeks absence of Ivan Ackery, manager, who is on a trip to Europe. ... Plans for the 1,000-seat Paramount theatre at Kamloops in the B. C. interior have been held up by the steel shortage. ... Kelly Hayter, manager of the Salmar theatre at Salmon Arm, B. C., is a new member of the local branch of Canadian Picture Pioneers. ... Cranbrook, in the Crow's Nest Pass district of British Columbia, will have a 275-car drive-in theatre this summer. It is being built by Rex Colmer, and will cost approximately \$75,000. ... Two other outdoor theatres are also under way in Saskatchewan; a 200-car drive-in at Unity being built by Victor Wouters and Bill MacIntosh; at Lloydminster, a 350-car drive-in is being erected by Coombes and Hudson, who also operate the Empress and Rio theatres at Lloydminster.

WASHINGTON

Jack Beresin, International Chief Barker of Variety Clubs International, has appointed Jake Flax as International Representative, covering Washington and Baltimore. Mr. Flax, former Chief Barker of Tent No. 11, is local branch manager of Republic. ... Bill Friedman, Universal, has resigned. ... A. J. Brylawski, president of the MPTO, had a meeting of the Women's Committee for the TOA Convention, to be held in Washington in September, to outline activities for the visiting ladies. ... The

Variety Club Board of Governors, in recognition of the excellent work of Associate Members Dr. Sylvan Danzansky and Harry Coonin, have invited them to serve on the Board for the balance of the year, as honorary Board members.

Suggests Exhibitors Make Greater Use of TV Ads

The 180 per cent increase in gate receipts at wrestling matches in 1951 over 1946 was cited last week by Hannah K. Oppie, executive secretary of the Pacific Coast Conference of Independent Theatre Owners, as another indication of how television can help, rather than hinder, supposedly competitive forms of entertainment. Speaking to a group of exhibitors in San Francisco, Miss Oppie said wrestling's success via television was a result of "plain oldtime showmanship," and suggested that exhibitors could use the medium to publicize their wares. If necessary, she said, "marry TV." What better way, she asked, to intrigue and tantalize millions of potential customers than by TV? Miss Oppie also suggested that distributors should make it possible for exhibitors to spend extra money on exploitation without fear of being penalized for even greater film rentals.

Profit-Sharing Plan Set By Goldman Circuit

A profit-sharing plan to stimulate summer business has been inaugurated by William Goldman in 17 of the William Goldman theatres in the Philadelphia area. Called a "profits for partnership" plan, Mr. Goldman has given the house managers and their assistants figures on box office receipts for the 13 summer weeks of last year. If the house managers can top them, they automatically share in whatever grosses they produce above last year's figures. The summer drive starts June 8 and takes in houses in eastern Pennsylvania communities as well as in Philadelphia, which are operated by the Goldman independent circuit.

Judgment Against U. A.

Justice Thomas Brady in New York Supreme Court last week entered a judgment against United Artists for \$121,201 claimed to be due the Hughes Tool Co., from the distribution of "The Outlaw." The dispute grew out of a distribution agreement made in 1944 which ran until 1950, when distribution rights of the film were returned to the Hughes Tool Co.

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STUDIO EQUIPMENT

MAKE MONEY-MAKING MOVIES—TV COMMERCIALS—INDUSTRIALS—DOCUMENTARIES. 16MM Newsreel sound cameras from \$555; Arriflex with lenses, magazines, \$695; Cineflex complete outfit \$2,000 value. \$1,295; Solarspots, \$69.50; Sunspots, 5,000W, \$77.50; Art Reeve 35mm recorder, \$1,955; animation stands, \$1,495 up; 16mm sound readers, \$139.50. Everything for studio, laboratory or cutting room. Trades taken. Ask for latest Sturclab catalog. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

Sees Increased Take by New Zealand Theatres

WASHINGTON: New Zealand theatres are expected to take in about 16 per cent more revenue this year as a result of higher admission prices permitted by the Government in October, according to the U. S. Commerce Department. Film chief Nathan D. Golden said the price increase was the first allowed since 1939. About 400 films are being imported into New Zealand each year, with U. S. film accounting for slightly better than 75 per cent, Mr. Golden said. He added that British comedies and U. S. musicals were the favorites.

3 Propose Drive-ins for Suburb of Minneapolis

Three applications for drive-in theatres in Golden Valley, suburb of Minneapolis, have

USED EQUIPMENT

WALL CAMERA. WESTREN SOUND complete seven lenses with cables and extra magazines. Eyemo 710 with 3 lenses including motor tripped magazines. BOX 2660, MOTION PICTURE HERALD.

HIGH-INTENSITY GENERATORS AT LOW prices: 50/100A \$595; 70/140A \$750 rebuilt with panel, rheostats; Forest 70A 3ph. rectifiers, good condition at \$125. Time deals invited. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

EXHIBITORS! ATTENTION PLEASE! CENTURY CC mechanisms, rebuilt, \$850, pair; Simplex rear shutter mechanisms, latest features, rebuilt, \$79.50; Powers mechanisms, \$14.50; two unit electric ticket machine, rebuilt, \$129.50; RCA PG-230 sound system, used 2 years, \$1,650. What do you need? STAR CINEMA SUPPLY, 441 West 50th St., New York 19.

SEATING

MILLION CHAIRS SOLD SINCE 1926. ADD your name to S. O. S. satisfied customer list. Prices start at \$2.95. Send for chair bulletin. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

BOOKS

MAGIC SHADOWS—THE STORY OF THE ORIGIN of Motion Pictures by Martin Quigley, Jr. Adventurous exploration of all the screen's history told in 191 crisp pages and 28 rare illustrations. Exciting reading for now and authoritative reference for tomorrow. A Georgetown University Press book. Price, postpaid, \$3.50. QUIGLEY BOOKSHOP, 1270 Sixth Ave., New York 20, N. Y.

RICHARDSON'S BLUEBOOK OF PROJECTION. Best Seller, since 1911. Now in 7th edition. Revised to present last word in Sound Trouble Shooting Chart. Expert information on all phases of projection and equipment. Special new section on television. Invaluable to beginner and expert, \$7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

been made following the closing early this month of the Golden Valley theatre, an indoor house, and only theatre in the community. A campaign is on to lift two local ordinances limiting the area to one theatre and banning all drive-ins. Those who already have indicated a desire to build drive-ins in the area—and more are expected to follow suit—are George E. Hanson, president of Superior Dairies, Minneapolis; Allan F. R. Svensson, Sebec, Inc., and Lyle Carisch, former councilman of Wayzata, Minn.

Eastman Offers Track

The Eastern Kodak Company has announced a magnetic sound track striping service for single-perforated processed Kodak 16mm film. It will be known as Kodak Sonotrack Coating and will be available in two widths.

BUSINESS OPPORTUNITIES

FOR SALE OR LEASE. DRIVE-IN LOCATION in year-round climate. Already zoned for drive-in, in city of 100,000 population. Write: S. EDWARD KUIKEN, 3951 31st St., So. St. Petersburg, Fla.

NEW EQUIPMENT

IT COSTS LITTLE TO PLAY UP YOUR ATTRACTIONS with tempered Masonite marquee letters: 4'—35c; 8'—50c; 10'—60c; 12'—85c; 14'—\$1.25; 16'—\$1.50, any color. Fits Wagner, Adler, Bevelite signs. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

YOU'RE SELLING YOUR PICTURE—IMPROVE IT! Flameproofed, fungusproofed screens 39½ sq. ft., headed 49½c. Coated lenses \$100 pr.; reflectors 39½ off. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

RECTIFIER BULBS FIRST QUALITY. \$4.75; parts for Simplex and Powers, 30% discount; film cabinets \$2.50 section; double bearing movements \$88.50. STAR CINEMA SUPPLY, 441 West 50th St., New York 19.

VENTILATING EQUIPMENT

BEAT THE HEAT BUT NOT THESE PRICES: Ball-bearing bucket-blade exhaust fans, 12"—\$25.50; 16"—\$37.50; 18"—\$45.50. Prompt deliveries blowers and air washers. Send for details. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

BUSINESS BOOSTERS

COMIC BOOKS, AVAILABLE AS PREMIUMS, giveaways at your kiddie shows. Large variety, latest newsstand editions. COMICS PREMIUM CO., 412½ Greenwich St., N. Y. C. Publications for premiums (exclusively) since 1939.

SPACE WINGS—COMIC BOOKS—NOVELTIES. Catalogue on request. HECHT, 3074 Park Ave., New York 51.

Two Theatre Projects In Canada in April

TORONTO: Just two theatre alterations and construction contracts were let in Canada during April. These were worth \$100,000. In April, 1951, there were nine construction awards valued at \$50,400, and in the same month in 1950 there were 13, worth \$893,500.

Current building developments showed work under way on three theatres—Plaza Theatres, Ltd., house in Dryden, Ont., Western Theatres' \$150,000 drive-in in St. James, Man.; and a 150-car drive-in in Swift Current, Sask.

Meantime, Theatre Amusement Company, owned by Sam Fingold and Ralph Dale, have set the date for the opening of its first drive-in, now under construction near Midland, Ont. They own the Roxy and Capitol in the same town.

MANAGERS' ROUND TABLE



An International Association of Motion Picture Showmen — Walter Brooks, Director

Why We're Drum-Beating for "Gene Autry Day"

BECAUSE Gene Autry is the last of the famous-name cowboys who still makes films for theatres. Because we think it is vital to our business to keep the young audience of movie fans in the theatres. Because we believe it is basic that if we lose these youngsters to television, we are diminishing our potential audience for years to come.

Nearly four months ago, we encouraged Gene Autry to provide some incentive awards to re-create "Gene Autry Day" as it was done in 1949, to stimulate the attendance of young cowboys at regular Saturday matinees. It has taken time to get going, and while it would have been better to have had the contest under way in April, it will be rolling in August.

It was not a casual thing that Henry Scholl won the Quigley Grand Award in 1949 for "Gene Autry Day" in Trenton, N. J. It was one of the finest examples of pure showmanship that has ever won recognition in the Quigley Awards competition, and the industry leaders who made the selection were justified in naming him as a Grand Award winner. What was done in Trenton has long deserved emulation elsewhere.

Now, we think that for the sake of the subsequent run theatres, everywhere, who have made the cowboy stars as famous as they are, and for the benefit of film industry generally, Gene Autry has provided an incentive that will not only produce better business at the point of sale, immediately, but will set up new showmanship standards to shoot at, with incentive for new situations to try their skills with this master job of merchandising.

Incidentally, Gene Autry was on the road this past season with his own rodeo, playing in thirty-six towns, to a total audience of 243,000 persons who paid \$444,000 in admissions. We will be happy if thirty-six Round Table members strive for this kind of business with their own version of "Gene Autry Day." Also, on a recent occasion, "Aaron Slick from Punkin' Crick" sent out a cry for

SEEING IS BELIEVING

Mike Simons, of MGM's exhibitor relations department, addressing a monthly meeting of the Motion Picture Theatre Owners of Georgia, in Atlanta, spoke of the lucky ones who had visited the MGM Hollywood studio to see half-a-dozen new productions scheduled for this year, and of the fact that these 100 showmen were encouraged to go back to their home towns and run newspaper advertising in their own names, saying what they had seen, and believe in, as new product coming up. In other words, pass on to the public their confidence in motion pictures, after such a demonstration.

And then he went further (and this is what we like to report on this editorial page). Mike said only a few could be included in this spectacular Hollywood junket, those representing the greatest number of theatres, as film buyers. But those who were not in the party, could find the same convincing information in the trade press. And he unfolded and exhibited at the meeting, a display of trade-paper advertising.

With this advice to those present: Go back to your home towns and tell your public that you have seen the advance description of top-bracket motion picture product for a year to come—tell them the titles and the total involved, and how it is evident and factual, that the movies are truly better than ever. Let them know that you know from trade sources that the supply of new and better pictures surpasses anything we've known in recent years. Pass the good word along!

help from the Oriental theatre, in Chicago's Loop, and none other than Gene Autry galloped up, in person, to save a \$35,000 week at the box office.

Q We received a special issue of the *Largo Sentinel* from Bert Albright, manager of the Largo theatre, Largo, Florida—one of Carl Floyd's theatres—and because we have a little knowledge of this part of the state, and have met and admired Carl Floyd, we took the paper home to read it carefully. It's a remarkable job of newspaper relations.

Largo is hardly more than a wide place in the road between Tampa and Clearwater. Our Florida book gives it a population of 514. It is the home of the Indian River Packing company, who ship Florida's best known oranges. The newspaper is really big-town stuff, and the 16-page special issue carries six pages in two colors, boosting the theater, with Carl Floyd's picture front-page and center. The Largo theatre is of Quonset construction, small but good.

June is a tough month in central Florida, and Carl Floyd anticipates the weather by celebrating his Anniversary Month in June, thus providing the stimulant to overcome the season. He runs good pictures, sells them professionally, and boosts his towns with the same gesture. The *Sentinel's* top headline is "Boost Largo in June." The community gets the benefit of showmanship.



Q Al Florsheimer, advertising and publicity director for Walter Reade Theatres in New Jersey, is fast on the draw when it comes to Gene Autry's prize contest, announced last week in the Round Table. Al says, not only will his circuit encourage managers to compete as individuals, but he thinks it's a good idea to tie in pony give-aways, provided by a cooperative sponsor. Thus, a little cowboy would win a little cow-pony and ride away in his Gene Autry costume and stuff. Plenty of chance to tie this in with the sixty-odd Gene Autry licensees, who are represented on every Main Street.

—Walter Brooks.

Pittsburgh Hails Stephen Foster

The flag flies, the band plays and the minstrel man does his routine for the thousands who crowded in front of the Fulton theatre in Pittsburgh for the World Premiere of Republic's Trucolor production, "I Dream of Jeanie." Below, forty-eight minstrel men parade down the street to a barge anchored in the Allegheny river which served as a stage for old-time minstrel ballyhoo. It brought Stephen Foster back to his old home town.



On stage at the Stephen Foster Memorial, on the campus of the University of Pittsburgh.



Ray Middleton, Muriel Lawrence, Bill Shirley and Eileen Christy, stars of "I Dream of Jeanie" wave to the crowd from their carriage as they parade through downtown Pittsburgh for the opening of the Republic picture.



The old minstrel spirit can be recaptured in almost any town, and that's why this is a good example of exploitation for good showmen to follow, in situations large and small.



Backstage at the Fulton, Pittsburgh, Bill Shirley, Eileen Christy, Muriel Lawrence, with Ray Middleton in costume, serenade John Walsh, manager of the theatre and J. R. Grainger, executive vice-president of Republic Pictures.



At the opening of the picture at the Rialto theatre in Louisville, Ky., they devised a special sundae for the occasion, and in many towns there were contests to select a prize-winning "Jeanie" somewhat similar to the nice girl above.

JetControlled SHOWMEN IN ACTION

Promotions From Odeon

We like Odeon's Showmanship Drive, now under way, which Jim Hardiman reports to the Round Table in a recent letter. It's "jet propelled" from the "control tower" of Odeon Theatres, Ltd., in Toronto, and is felt by Odeon managers across Canada.

Notable in the current exhibits are two from Al Jenkins, manager of the Vogue theatre in Vancouver. He was made an honorary Indian Chief and christened "Chief Silver Waves" by genuine Indian Chief Mathias Joe, for the engagement of Universal's "The Battle of Apache Pass." We're saving the photo for our picture page. Al looks almost convincing, in places, as an Apache. He also shows a picture of his candy bar, turned into "Ma and Pa Kettle's Refreshment Stand," which is referred to in *Better Theatres*. Ron Leonard, manager of the Danforth theatre, Toronto, shows a ten-foot walking glove, which he used as street ballyhoo for "The Green Glove"—and it is an attention-getter. Al Mitchell, manager of the Paradise theatre, Vancouver, had the Seaforth Highlanders lined up in front of the theatre, for exploitation purposes.

Bob Harvey, manager of the Odeon, London, Ont., had a radio give-away program. Art Bahen, manager of the Champlain theatre, Montreal, ran a Fur Fashion Show, and Steve McManus had all of Fort William, Ont., square dancing in front of the Odeon for "Bend of the River."

Carl Floyd Anniversary Boosts Largo, Florida

Bert Albright, manager of the Largo Theatre, Largo, Florida, sends a copy of the special issue of the *Largo Sentinel*—a very special edition, with two colors on the press, and a front-page picture of Carl Floyd, who is celebrating the 12th Anniversary of his circuit of Florida theatres, with accent on local situations. It's a fine piece of promotion, and both circuit head and local manager should be proud of the result, which should establish a good solid 365-days-in-the-year basis of community relations.

New Promotion Policy

To meet growing competition for promotion opportunity at the local level, Universal is establishing an advance planning unit with its field exploitation staff participating as members. This innovation in New York, presided over by Charles Simonelli, manager of the Eastern advertising and publicity department, will bring national promotion down to the grass roots to meet local conditions under a policy laid down by David A. Lipton, vice-president of Universal, in charge of advertising-publicity. The advance unit will scout merchandising tieups and promotional possibilities that may be applied by each of the field staff in their respective territories, with emphasis on theatre play dates and local advertising benefits.

"Red" King, publicist, thought up a treasure hunt to sell "The Green Glove" at the RKO Boston theatre, with Station WORL, cooperating by presenting clues for the finding of a plastic replica of the gauntlet, for give-away prizes.

Adam G. Goeltz, manager of the Town theatre, Baltimore, sent out 50,000 student tickets for "The River," which, according to the best advertising statistics, should have produced a turn-away crowd.

James A. Carey, manager of the Hi-Way theatre, York, Pa., (long time no see!) used horse-and-buggy methods to sell "Ma and Pa Kettle," with bales of straw for trimming and station WNOW to push down on the pedal.

Lester Pollock, manager of Loew's theatre, Rochester, used the special cartoon teaser trailer three weeks in advance of "Pat and Mike" with excellent results, and built his campaign from this start.

Somebody named "Fitz" in Chicago sent a sample of a nice double-truck on "Greatest Show on Earth" from the *Illinois State Journal* as promotion for the picture playing at the Orpheum theatre in Springfield, Ill., to a guy name "Sid" in New York and that's how we got it.

Robert R. Portle, manager of Loew's Poli Elm Street, Worcester, Mass., and one of our favorite Round Table members, filing his joint report with Joseph M. Quinn, for current exploitation.

Bob Cox, city manager for Schine theatres in Lexington, Ky., glad that showmanship from his sector is entered for the Quigley Awards, and reporting a very special campaign on "Skirts, Ahoy!" at the Kentucky theatres.

Charles Graziano, manager of Schine's Paramount theatre, Syracuse, had gals parading with signs on their legs, to advertise "Belles on Their Toes," which had them dancing outside the theatre in a sponsored tieup with Arthur Murray.

Frank Manente, manager of Loew's Esquire theatre, Toledo, Ohio, promoted free straw hats and ties as a give-away on Father's Day, sponsored by Adam's Hats, who enjoyed a display in the theatre lobby.

Robert Enoch, who controls the State and Grand theatres, Elizabethtown, Ky., has again set up his Kiddie Klub, under the sponsorship of Brown's Ice Cream Co., to meet every Saturday morning, with everything paid for by the company.

Fox theatres in Kansas City, leading cool weather makers, are advertising "that enjoyable mountain-tip atmosphere" within a few minutes of the hot pavements, in display newspaper space in the *Kansas City Times*.

Nancy Glaser, assistant publicist at Loew's State theatre, Boston, on her first big assignment since joining the staff of Karl Fasnick, turning out "waves" of publicity for "Skirts, Ahoy!"



Never give a stage hand an opportunity like this! Or, just to be different, do exactly this and see what happens! Sam Gilman, manager of Loew's State theatre, Syracuse, encouraged the boys back stage to install a high-power air-compressor on this ramp, and dared the girls to walk across it "and see 'Skirts, Ahoy!'" But the cameraman was either careless or careful. He was either too early or too late! Shades of Coney Island!

Charlie Jones Small Town Exploiteer

Charlie Jones, manager of the Dawn theatre, Elma, Iowa, is a man of parts. He is the writing secretary of the Allied Caravan of Iowa, Nebraska and Mid-Central, and by that we mean, he writes the bulletin which is avidly followed by a lot of top-bracket folks in this industry, in addition to its intra-state readership. And he writes a local newspaper column, over his by-line "Aisle Say" in the weekly paper in his home town, and it's institutional, promotional, factual, persuasive and congenial, as an example of community advertising. He says some weeks he finds himself scraping the bottom of the barrel for material—but we'll say it doesn't show in his copy.

He reports to the Round Table the great success of his Mother's Day idea, so good we're going to report it again next year, ahead of time. He conducted a contest for the best letters selecting Elma's "Honorary Mother of the Year"—and picked a winner, who was wonderfully received by everyone. She was the Mother of 13, with two boys in Korea, and only 47 years of age. Charlie awarded her a year's pass to the Dawn theatre and two dozen red carnations, with the full applause of his audience.

Charlie also had the 3rd and 4th grades of the Elma Public Schools down to the theatre for an inspection tour, showing them all about how a theatre operates, and winning their respect and admiration for a community institution. They won't forsake him, nor destroy any theatre property, in the future.

Six Models Arrive With Movie Star

It was a frame-up, the way Bill Blake reports it from the Golden Gate theatre, San Francisco. When Howard Duff stepped off the train, he was escorted by a bevy of beautiful models, who drove off with varied and sundry important persons, in an assortment of Jaguars, MG's, Daimler's, etc., as the beginning of personal appearances for the exploitation of "Models, Inc." in the Bay area. But the real truth was, all the models had boarded the "Lark" about 30 miles out of San Francisco, and it only looked as though the star was surrounded.

George Benway, manager of the Saybrook theatre, Saybrook, Conn., had newspaper recognition for his benefit show, given for children's services with the sponsorship of the Old Lyme Auxiliary.

Matt Saunders and Harry Rose, of Loew's theatres in Bridgeport, had publicity photos of girls very comfortably attired for very hot weather, posing with refrigeration apparatus.

Toledo Blade Front-Pages Drive-In Church Service

Fred C. Lentz, of Carl H. Schwyn Theatres, Bowling Green, Ohio, sends a tear sheet of the front page of the *Toledo Blade* which features a three-column halftone of the front of the Portage Sky-Lite theatre, where summer church services were inaugurated on June 22nd, with the Rev. Walter C. Eyster, pastor of the First Methodist Church of Bowling Green, as the speaker. The outdoor church will hold its services at 9 a.m. every Sunday morning throughout the summer. Jack Armstrong, general manager of Schwyn theatres, believes this will create tremendous good will for the Portage Drive-In, where Otto Johnson is manager.

Russ Leddy, manager of the Orpheum theatre, Green Bay, Wisc., among others in that area who are boosting business with "Belles on Their Toes" as guaranteed entertainment, or your money back.

Tom Martin, manager of the State theatre, Minneapolis, found a "natural" window tieup with a shop featuring model railroad equipment, as exploitation for "Denver and Rio Grande."

MGM stuffed the ballot box by plastering the amusement pages with small ads for "Quo Vadis" on the opening day of circuit runs for the picture in Chicago, so wherever you looked, it was "Quo Vadis."

Joe Somers, manager of Walter Reade's theatre in Kingston, N. Y., proved you can find anything in Jersey, when he located a covey of kangaroos at the private Catskill Game Farm, as exploitation for "Kangaroo."

Guns Make Promotion

Lou Cohen and Norm Levinson proved what other managers have also learned, that guns make promotion for such pictures as "Winchester 73" and "Carbine Williams"—especially in New England when half the population either makes or uses guns in some form as vocation or avocation. The campaign on "Carbine Williams" from Loew's Poli theatre, Hartford, is one of the most complete in our entries for the Quigley Awards in the second quarter. It starts off with 24-sheets and winds up with special newspaper publicity that only the carbine could obtain in Connecticut.

Actual prison revolts in the news gave authenticity to the plot of "Carbine-Williams"—wherein a veteran convict is given privilege to design and build the model of a famous weapon. Newspaper tear sheets show how avidly the press went after the tieup, and how it boosted business at the box office. The Hartford Times, which displays a headline poster on news stands every day in the English manner, gave "Carbine Williams" and the "cool Loew's Poli" equal billing, along with feature news of the day. News stands were devoted to the picture.

Even the dessert in nearby restaurants was inspired by the picture. Try a "striped brownie" designed after the pattern in James Stewart's prison suit, as seen on the screen.

Frank Ferguson, of the Bailey theatres, New Haven, went to town on promotion for a city-wide yo-yo contest with the sponsorship of Pepsi-Cola.

It Could Happen Anywhere!



Never under-estimate the power of the Lions Clubs. This happens to be the banquet tendered by the Lions to visiting Hollywood stars for the world premiere of "I Dream of Jeanie" in Pittsburgh. But it could easily be the similarly-sponsored world premiere of "Walt 'Til the Sun Shines, Nellie" in Hutchinson, Kansas, where the Lions International helped to put over the promotion for the picture. And it could happen to you or anywhere!

'Andalousie' In Montreal

A. P. Bahen, manager of the Odeon Champlain Theatre, Montreal, Que., sends a campaign on "Andalousie"—an super-film en couleurs, that seems to be top-bracket stuff as an entry for the Quigley Awards, in French or any other language. We have a liking for French Canada and we believe that Odeon does a fine job with French language films for the French audience across the border. At any rate, this is an impressive campaign with all the things that make a prize winner, if we understand correctly. This was a North American premiere and it looks important.

One thing we can understand, in the campaign book, and that is that the radio was free, the newspaper was free, and the taxi tieups were free. We can understand the words "no budget" in any language—so long as it's English. And 215 taxi cabs were on the street, plugging the picture, but we don't know just why. The picture is musical, romantic, exciting, that we're sure. "Le captivant recit d'un amour passionné."

Goldman Theatres Offer Managers Blank Checks

A variation in the ever-changing stimulus for sales effort is handed out by William Goldman Theatres to their Philadelphia managers in the form of "partnership checks" which pay off at the end of the Theatre Gross Drive, running from June 8th to September 6th. Check is legal, all right, and all the manager needs to do is to fill in his name and the amount of his winnings, and have it signed by two officers of the company, willing to cooperate.

Tieup for "Lydia Bailey"

Thousands of New Yorkers were made aware of "Haiti Day" on Wednesday, May 28, the opening day of 20th Century-Fox's "Lydia Bailey" at the Roxy Theatre, through an objective campaign worked out with the cooperation of the government of Haiti, the Mayor of New York, Pan-American Airways, Doubleday Book Shops and Travelways, Inc. A handsome folder was distributed through the Rockefeller Center area and ceremonies at City Hall accented the 24-hour program which was dedicated to the occasion by the Mayor's proclamation. An exhibit of Haitian paintings at the Hugo Gallery, a reception at the Roxy for the Haitian Ambassador, and a 9:30 P.M. preview of the picture, with Leon Destine and his company of Haitian dancers as a special stage attraction.

J. Boyle and M. Pysyk trailed the traveling representative of Lever Bros. to his lair, and took a tieup away from him to promote "Skirts Ahoy!" at Loew's Poli theatre, Norwich, Conn.

Morris Rosenthal, manager of Loew's Poli theatre, New Haven, among those happy New England managers who can always cash in at the gun-works, with pictures like "Carbine Williams."

British Round Table

Q L. R. ROBBINS, manager of the Granby, Reading, encloses sample of over-printed masks worn by his ushers as advance advertising for "Phantom of the Opera". His foreman in "phantom" costume toured the town during Saturday shopping period and greeted patrons in the lobby during peak hours. . . . The feature of G. S. RAMSDEN's campaign to exploit "Show Boat" was the use of a cabin cruiser, which went up and down the coast for about twenty miles each way with flying banners advertising the playdate of the picture at the Regal, Kirkcaldy, North Scotland. . . . G. M. MEDLEY, manager of the Gaumont theatre, Redditch, sends us snapshots and details of many good stunts, but his advance exploitation for "Anne of the Indies" was something beyond the call of duty—a man on a rope ladder in true pirate costume high above the heads of the audience telling about the picture in seaman's language. His identity must remain a secret as "a manager's dignity should not be compromised by appearing in stunts". . . . D. FRANCIS, manager of the Gaumont, Finchley, sends us details of a well-rounded campaign on "Five Fingers". He had cafe menus sign-written "For theatre fare see other side". . . . S. E. PASCOE WILLIAMS played "Invitation" and "Just This Once" together at the Ritz cinema, Woking, and the two titles suggested many good merchant tieups, among them the timely "Invitation" to brides from a florist to choose a beautiful bouquet for this "Just This Once" occasion. . . . S. V. MURDOCH, manager of the Corona theatre in Great Crosby, had a man in exaggerated prison stripes roaming the streets with signs advertising his "Hunted" and "On the Loose" dual bill. . . . With street stunts prohibited in Edinburgh, Scotland, L. LOVELL, manager of the Regal Theatre made good use of window displays and posters for advance exploitation of "Belle of New York".

Q J. W. ELLIS, manager of the Odeon, Chester, using store displays of som-breros as timely advertising for "Viva Zapata!" . . . T. W. LEWIS, relief manager of the Odeon cinema, Llandudno, reports the theatre record was broken by 10% when he played "The Card". Every possible site had been posted in advance to advertise this picture, some scenes from which had been taken in Llandudno. . . . KENNETH WRIGHT, manager of the Casino Theatre, Liverpool, made the most of phone tieups for his showing of "Phone Call From a Stranger". . . . J. L. SMITH, manager of the Palace Cinema in Arbroath, North Scotland, has been granted facilities to publish coming attractions over the speaker system at the local football grounds—result of inviting both teams of a charity football match to be guests of the theatre. . . . JOHN LONGBOTTOM devised a balloon race for his showing of "The Greatest Show on Earth," at his Odeon, Middlesbrough cinema. The balloons were over-printed with film title, and the one going the farthest distance was the prize winner. The race was watched by plenty of adults, as well as children. G. J. PAIN of the Gaumont, Glasgow, had his doorman and usherette dressed in true Apache costume for "Song of Paris". They distributed folders at the theatre entrance, department stores, snack bars and sports fields, arousing the curiosity of the crowds.

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Q GEORGE BERNARD says he's delighted to learn he has won another citation and sends campaigns on "The Greatest Show on Earth" and "The Big Trees" for the second quarterly competition—and both worthy entries—from the Carlton Cinema, Norwich. . . . With a grant of only five pounds for exploitation on "Red Skies of Montana", H. BENFORD, manager of the Gaumont Theatre, Derby, effected a tieup with the chief fire officer in connection with his recruiting campaign for the Auxiliary Fire Service and did a fine job of advertising the picture. . . . J. KAY, manager of the Odeon theatre, High Wycombe, using 48-sheets in a departure from the normal for "Viva Zapata!", in addition to shop window tieups and throw-aways. . . . DILWYN HUGHES of the Regal Cinema, Chiltonham, arranging shop window displays of tropical flowers which had been grown under glass, as a hint of the Technicolor beauty of "Distant Drums". He returns his biographical record with the information that he joined show business from the police force. . . . CHARLES SMITH, manager of the Regent theatre, Brighton, sends details of a home hobbies exhibition held in his theatre, proceeds for the benefit of a crippled children's hostel. He also encloses details of a publicity campaign ably worked out by his assistant, A. W. BIGNELL, on "Wings of Danger". We'll be happy to invite Mr. Bignell to membership in the Round Table. . . . D. MACKRELL of the Ritz, Huddersfield, appropriately using a tape recorded "barker" for three peak hours each day of the week prior to playing "The Greatest Show on Earth". . . . EDWARD DINEEN, assistant manager at the Elite cinema, Middlesbrough, using two members of the staff in island costume who roamed around the main thoroughfares and bus stations at busy periods, the man carrying a guitar lettered on back with "Outcast of the Islands".

Q A. M. CARPENTER, manager of the Odeon, Manchester, sends us a photo of the genuine raft with mast and sail which floated on the lake in a crowded amusement park during the week prior to his playing of "Saturday Island" with a girl and man in appropriate costume. . . . HAROLD SHAMPAN, manager of the Gaumont theatre, Islington, sends us photos on his all-out campaigns on "The River" and "Five Fingers". . . . JOHN A. DIXON, manager of the Regal cinema, Chesterfield, invited local police officers and local dignitaries to a special preview of "Murder Inc.", which gained word-of-mouth advertising for the picture. . . . MR. D. M. CAMPBELL, manager of the Plaza cinema, Dundee, North Scotland, using a girl in leopard skin to put his patrons in the mood for "Prehistoric Women". . . . E. G. RIDDIFORD sends us a copy of the 40th Anniversary News sheet, gotten up by him just prior to his transfer to his present position as manager of the Majestic cinema at Mitcham. . . . D. H. WESTERN, assistant manager of the Regal, Torquay, arranged tieups with pressure cookers and little time savers in advance of playing "So Little Time". . . . E. D. HAINGE, manager of the Odeon, Birmingham, succeeded in getting advance stills of "The Golden Girl" in the three main local papers and also used music store tieups for the picture.—H. T.

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"What the Picture did for me"

Columbia

LORNA DOONE: Barbara Hale, Richard Greene—Historical, Technicolor drama presenting an opportunity to compare politics of the two periods. Not too strong at the box office, but it will get by. LDIT rating: Fairly good. Played Wednesday, Thursday, May 28, 29.—Pearce Parkhurst, Lansing Drive-In Theatre, Lansing, Mich.

MASK OF THE AVENGER: John Derek, Jody Lawrence—An adventure packed Technicolor picture based on the Monte Carlo theme. A high spot is the sword handling by Jody Lawrence with the villain Anthony Quinn. LDIT rating: Good. Played Friday, Saturday, May 30, 31.—Pearce Parkhurst, Lansing Drive-In Theatre, Lansing, Mich.

SMUGGLER'S GOLD: Cameron Mitchell, Amanda Blake—A good adventure story for the second feature. Murder, smuggling and deep sea diving make up the picture. This is a fast moving story and should do well in its place. LDIT rating: Fair. Played Friday, Saturday, May 23, 24.—Pearce Parkhurst, Lansing Drive-In Theatre, Lansing, Mich.

Lippert

SKY HIGH: Sid Melton, Mara Lynn—Spies and sabotage of the general run. Sid Melton turns in some good pantomime, and Mara Lynn took a turn at displaying her dancing skill. LDIT rating: Below average. Played Sunday, Monday, Tuesday, May 25, 26, 27.—Pearce Parkhurst, Lansing Drive-In Theatre, Lansing, Mich.

Monogram

CAVALRY SCOUT: Rod Cameron, Audrey Long—Slow getting started, this Cinecolor western is better than average by far, and as it moves along develops a lot of action and presents a different cavalry and Indian story. Rod Cameron does a nice job in the picture. A natural for drive-ins' second feature for the weekend. We also want to compliment Monogram for getting a National Drive-In Week started. The mats they made available to all drive-ins were good, and they are apt to be complimented on their initiative. Orchids to Monogram for another first that is bound to carry plenty of good will for drive-ins all over the country. Played Friday, Saturday, May 30, 31.—Pearce Parkhurst, Lansing Drive-In Theatre, Lansing, Mich.

YUKON MANHUNT: Kirby Grant, Margaret Field—Adventure story of the Canadian Mountie. O. K. for second feature. LDIT rating: Fair. Played Tuesday, Wednesday, Thursday, May 20, 21, 22.—Pearce Parkhurst, Lansing Drive-In Theatre, Lansing, Mich.

ELEPHANT STAMPEDE: Johnny Sheffield, Donna Martell—One of the Bamba series designed primarily for the kiddies and those who like a setting of Africa and plenty of wild animals. O. K. as a second feature, particularly if you cater to the kiddies. Be careful, if you also welcome dogs to your theatre, that the animal noises don't set off an area full of barking dogs. At our family drive-in theatre we advertise: "If there is room in your car, 'Fido' is always welcome here at the Lansing Drive-In." In fact, we present a large size dog biscuit free to every car containing a dog. It's a daily feature here and works well except on extremely noisy animal pictures when we have to watch our step. Guess maybe we had better try one of Metro's "Lassie" series, humm? LDIT rating: Fair. Played Sunday, Monday, May 28, 29.—Pearce Parkhurst, Lansing Drive-In Theatre, Lansing, Mich.

FLIGHT TO MARS: Marguerite Chapman, Cameron Mitchell—A good picture for the fantastic fans or Buck Rogers enthusiasts. Did average business in this small town. Played Wednesday, Thursday, May 28, 29.—Tom Poulos, Paonia Theatre, Paonia, Colo.

... the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Metro-Goldwyn-Mayer

BANNERLINE: Keefe Brasselle, Sally Forrest—A nice picture for a double bill. It brought out some good laughs and was enjoyed by everybody. Did average business in this small town. Played Wednesday, Thursday, June 4, 5.—Tom Poulos, Paonia Theatre, Paonia, Colo.

ITS A BIG COUNTRY: All Star Cast—A good good picture which held up well by itself. Was liked here. Did a little over average business in this small town. Played Friday, Saturday, May 30, 31.—Tom Poulos, Paonia Theatre, Paonia, Colo.

SINGIN' IN THE RAIN: Gene Kelly, Debbie Reynolds—A very good musical in color with fine performances turned in by Gene Kelly, Donald O'Connor and Debbie Reynolds. This tune and dance movie entertains throughout, but didn't do the business we expected. The dance and production numbers were very well done. LDIT rating: Very good. Played Sunday, Monday, May 18, 19.—Pearce Parkhurst, Lansing Drive-In Theatre, Lansing, Mich.

WESTWARD THE WOMEN: Robert Taylor, Denise Darcel—The women held up well in this picture. It is different and was well liked here. We did a little better than average. We didn't see one wild animal or bird of any kind and the men's beards didn't grow any longer from the time they started until they got to California six months later. Played Sunday, Monday, Tuesday, June 1, 2, 3.—Tom Poulos, Paonia Theatre, Paonia, Colo.

Paramount

DENVER AND RIO GRANDE: Edmond O'Brien, Sterling Hayden—Filmed right at our back door, naturally the people for miles around wanted to see this picture—and they did. We had a full house two straight nights and good crowds the rest of the time. It is a good picture, well acted and well made, with the picturesque Colorado Rockies in Technicolor. Did good business in this small town. Played Sunday, Monday, Tuesday, May 25, 26, 27.—Tom Poulos, Paonia Theatre, Paonia, Colo.

RKO-Radio

SNOW WHITE AND THE SEVEN DWARFS: Disney Feature—Walt Disney's first and best will still do business, but nothing like its original run. We gave them cartoons too and made it a regular kiddie show, with fairly good results. LDIT rating: Good. Played Tuesday, Wednesday, Thursday, June 3, 4, 5.—Pearce Parkhurst, Lansing Drive-In Theatre, Lansing, Mich.

Republic

BUCKAROO SHERIFF OF TEXAS: Michael Chaplin, Eileen Janssen—The first "junior western" we have played here. The youngsters really turned out for it. We received many favorable comments on it from all age groups that attended. While business was far below our Saturday night running average, it was up nearly a third over the two previous Saturday night shows. Played Saturday, June 7.—Myron E. Kluge, Rainbow Theatre, Platte Center, Nebr.

FIGHTING COAST GUARD: Forrest Tucker, Ella

Raines—This military picture of the Coast Guard has plenty of action but it is not up to par with other superior Republic war pictures. The lady customers enjoyed the picture very much from the romantic angle but to the men the interest faded away, save for the actual war shots. Average business. Played Sunday, May 18.—Pat Fleming, Gail Theatre, Round Pond, Arkansas.

HONEY CHILE: Judy Canova, Eddie Foy, Jr.—Did better than average on this one. Booked double with Rex Allen's "Colorado Sundown." Small town and country patronage still hurt by last year's two floods. Played Friday, Saturday, May 30, 31.—S. W. Booth, Booth Theatre, Rich Hill, Mo.

Twentieth Century-Fox

DAVID AND BATHSHEBA: Gregory Peck, Susan Hayward—A big picture, but the first part of it did not have the spectacular parts we expected. Ran this one at regular prices at only fair business. Small town and country patronage still hurt by last year's two floods. Played Sunday, Monday, Tuesday, May 25, 26, 27.—S. W. Booth, Booth Theatre, Rich Hill, Mo.

United Artists

AFRICAN QUEEN: Humphrey Bogart, Katharine Hepburn—Excellent! Beautiful Technicolor background filmed in Africa—very realistic suspense filled picture with excellent acting turned in by Humphrey Bogart and Katharine Hepburn. We can readily see why Bogart topped an Academy Award for his performance in this picture. Bogart and Hepburn are the only ones to appear throughout most of the picture, but man oh man, they really do a terrific job of acting. Have no fears about business on this one. It warrants preferred and even extended playing time and should do well wherever it plays. Don't hesitate to give this one your personal endorsement. LDIT rating: Excellent. Played Sunday, Monday, Tuesday, May 25, 26, 27.—Pearce Parkhurst, Lansing Drive-In Theatre, Lansing, Mich.

Universal

BEND OF THE RIVER: James Stewart, Arthur Kennedy—Wonderful for the drive-ins. King-size western with Jimmie Stewart too. Plenty of action, excellent drama, eye-filling color. It's got everything a western should have and then some. Production, acting and direction are by the same group who gave us "Winchester 73." This historical novel of the trail blazers and their women with an Oregon background should do well at the box office. LDIT rating: Very good. Played Sunday, Monday, June 1, 2.—Pearce Parkhurst, Lansing Drive-In Theatre, Lansing, Mich.

FINDER'S KEEPERS: Tom Ewell, Julie Adams—Rather weak comedy that started out pretty good but failed to keep up the pace. A pleasant surprise was the acting ability of "Dusty" Henley, the child star of the movie, who by being just plain natural, turned in a fine piece of work. LDIT rating: Fair. Played Sunday, Monday, June 1, 2.—Pearce Parkhurst, Lansing Drive-In Theatre, Lansing, Mich.

FRANCIS GOES TO THE RACES: Donald O'Connor, Piper Laurie—Here is an excellent movie—I

(Continued on opposite page)

(Continued from opposite page)

just think it takes the "blue ribbon award" for hilarious comedy at our theatre. Business about 35% above former Wednesday running average. Played Wednesday, June 4.—Myron E. Kluge, Rainbow Theatre, Platte Center, Nebr.

IN THE NAVY: Bud Abbott, Lou Costello. Played this one only one day and should have played two days even though it is an old one. It is not the best Abbott & Costello picture, but they sure draw at the box office here. Played Tuesday, May 27.—Howard Lanier, Center Theatre, Huntsville, Alabama.

LADY PAYS OFF, THE: Linda Darnell, Stephen McNally—A very good midweek picture. Will go on a double bill. Liked by all who saw it. Played Thursday, Friday, May 29, 30.—James Hardy, Shoals Theatre, Shoals, Indiana.

WEEKEND WITH FATHER: Van Heflin, Patricia Neal—A good comedy picture for the entire family. Played Sunday, Monday.—L. Brazil, Jr., New Theatre, Bearden, Arkansas.

Warner Bros.

COME FILL THE CUP: James Cagney, Phyllis Thaxter—James Cagney turns in a wonderful job of acting as the ex-alcoholic in this picture. With a theme of alcoholism, the story moves fairly swiftly and has plenty of human interest. LDIT rating: Good. Played Tuesday, Wednesday, Thursday, May 29, 31, 32.—Pearce Parkhurst, Lansing Drive-In Theatre, Lansing, Mich.

RETREAT, HELL! Frank Lovejoy, Anita Louise—A story of the Marines in Korea. Excellent performances are turned in by Richard Carlson and Frank Lovejoy. Technically good, and many realistic scenes appear throughout the picture. Should do well, and there is a natural opportunity to tie in with your local Marine recruiting office. LDIT rating: Good. Played Friday, Saturday, May 23, 24.—Pearce Parkhurst, Lansing Drive-In Theatre, Lansing, Mich.

Shorts

Columbia

BABY SITTER JITTERS: Three Stooges—Story very good, print quality average, audience reaction excellent.—Myron E. Kluge, Rainbow Theatre, Platte Center, Nebraska.

Metro-Goldwyn-Mayer

BANDAGE BAIT: Pete Smith Specialty—General audience comments without exception "excellent."—Myron E. Kluge, Rainbow Theatre, Platte Center, Nebr.

DROOPY'S DOUBLE TROUBLE: Story good, print quality good, audience reaction average.—Myron E. Kluge, Rainbow Theatre, Platte Center, Nebraska.

Monogram

MUSH AND MILK: Little Rascals—These series are getting better all the time. Laughs are aplenty. All small towns should play them by all means.—James Hardy, Shoals Theatre, Shoals, Indiana.

Universal International

ADVENTURES OF TOM THUMB: Walter Lantz Color—Story fair, color poor, audience reaction below average.—Myron E. Kluge, Rainbow Theatre, Platte Center, Nebraska.

Universal

JUNGLE JIVE: Lantz Technicolor Cartune—General audience comments "poor" to "medium."—Myron E. Kluge, Rainbow Theatre, Platte Center, Nebr.

Warner Bros.

LAND OF THE TREMBLING EARTH: Special—Eighteen minutes of a thrill packed hunt and trip through the Okefenokee Swamp in Florida. It's in Technicolor and very good.—Pat Fleming, Gail Theatre, Round Pond, Ark.

Serial

Columbia

ROAR OF THE IRON HORSE: General audience comments "very good" to "excellent."—Myron E. Kluge, Rainbow Theatre, Platte Center, Nebr.

To Book in New Haven

Booking for the 10 Massachusetts theatres of B & Q Associates will be handled through the new Haven office starting in mid-June.

Short Product in First Run Houses

NEW YORK—Week of June 16

ASTOR: Story of Time.....S. C. Goetz
Fantastique.....S. C. Goetz
Feature: Outcast of the Islands.....Lopert

CAPITOL: One Cab's Family.....MGM
Jasper National Park.....MGM
Feature: Pat and Mike.....MGM

CRITERION: Listen, Judge.....Columbia
Feature: Red Planet Mars.....United Artists

GLOBE: Man Killer.....Warner Bros.
Baby Bottleneck.....Warner Bros.
Feature: Carson City.....Warner Bros.

MAYFAIR: Socka-doodle Do.....Warner Bros.
Murder in A-Flat.....RKO
Feature: The Fighter.....United Artists

PARAMOUNT: Law and Audrey.....Paramount
Two to the Rescue.....RKO
Feature: Clash by Night.....RKO

ROXY: Seaside Adventure.....20th-Fox
Greece.....Republic

Feature: Diplomatic Courier.....20th-Fox

CHICAGO—Week of June 16

ESQUIRE: Dance of the Hands.....Sovaine
Feature: Outcast of the Islands.....Lopert

ROOSEVELT: Land of Everyday Miracles.....Warner Bros.
Feature: The San Francisco Story.....Warner Bros.

Feature: Loan Shark.....Lippert

STATE LAKE: Billy Mouse Akwakade.....20th-Fox

Feature: Lydia Bailey.....20th-Fox

Feature: The First Time.....Columbia

SURF: Arctic Whale Hunt.....British Information Service

Feature: Never Take No for an Answer.....Sovaine

UNITED ARTISTS: Feminine Rhythm.....Columbia

Feature: I Dream of Jeanie.....Republic

Feature: A Lady Possessed.....Republic

ZIEGFELD: Spunky Skunky.....Paramount

Feature: Anything Can Happen.....Paramount

Walter Reade Managers Compete for Prizes

Seven managers from six different communities were among the winners of the "Manager of the Month" competition conducted by Walter Reade Theatres in February, March and April. Walter Reade, Jr., circuit president, announced this week. Competing for the awards, which carry with them cash prizes, were managers of all 40 of the Walter Reade theatres. First place in February went to Frank Sinatra, manager of the Strand in Perth Amboy. No regular awards were given in March, but a special prize was presented A. J. Benya of the Savoy theatre, Asbury Park, for his work with fraternal organizations in his community. In April, Harry Burke of the Community theatre, Saratoga, won first place for work done on the "Curtain at 8:40" art film series. In addition, in both February and April second place and special mention prizes were awarded.

N. Y. Educators Praise Film Industry Tieup

The Organization of the Motion Picture Industry of New York has been applauded in the Teachers' Guild Bulletin and by a letter of appreciation from Jacob Greenberg, associate superintendent of the New York Board of Education, for its series of lectures by industry personalities. These personalities, such as Jesse Lasky, Fred Schwartz, John Beal, Augustus Goetz, Charles Palmer and Alex North, spoke at the High School of Performing Arts. The lectures were termed a course, and titled "The Motion Picture, an Educational Potential in the School and Community."

TOA Announces Details of Convention Trade Show

All booth sales for the annual Theatre Owners of America convention and trade show September 14-18 at the Shoreham Hotel in Washington will be handled by

Howard L. Bryant, TOA's service coordinator, it was announced this week by A. Julian Brylawski, convention chairman. It was also announced that Charles E. Lewis, assistant chairman of the 1951 convention, would be TOA's trade show adviser. Mr. Bryant said 40 booths already had been sold and the remaining 65 available booths are expected to be contracted for within the next four to six weeks.

Theatre Executives See Increase in Attendance

Three exhibitor executives, who met with some 50 theatre operators May 30 at Springfield, Mass., agreed that the summer and fall would see an increase in theatre attendance. The three speakers were Wilbur Snaper, president of national Allied; Norman Glassman of Lowell, Mass., president of Independent Exhibitors, Inc., and Ray Feeley, executive secretary of the New England affiliate of Allied. The occasion was a day-long regional meeting of northern Connecticut and western Massachusetts theatre men at the Hotel Sheraton. The prophesy of better business was based on the fact that films of greater entertainment value will be distributed; no rise in admissions is anticipated, and the novelty of television is wearing off.

14 Major Awards Go To "Greatest Show"

Despite its limited number of pre-releases, Cecil B. DeMille's "The Greatest Show on Earth" has already received 14 major awards including plaques and citations from leading magazines, civic, religious, theatre and commercial organizations, as well as honors from foreign groups. Among those who have honored the film are the Southern California Motion Picture Council, Picture of Month, Seventeen Magazine, Christian Herald, Consolidated Freightways, Advertising Club of Los Angeles, Foreign Press Association, and many others.

INDEPENDENT FILM BUYERS REPORT ON PERFORMANCE

Film buyers of independent circuits in the U.S. rate current product on the basis of its performance in their theatres. This report covers 109 attractions, 4,818 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

THE FILM BUYER'S RATING

	EX	AA	AV	BA	PR
Aaron Slick From Punkin Crick (Para.)	—	—	3	7	15
About Face (WB)	—	—	2	3	1
African Queen, The (UA)	33	17	8	8	—
Aladdin and His Lamp (Mono.)	—	—	3	2	2
Another Man's Poison (UA)	—	5	4	6	27
Anything Can Happen (Para.)	—	2	3	—	6
At Sword's Point (RKO)	—	8	13	10	8
Battle at Apache Pass (Univ.)	—	15	26	11	4
Belles on Their Toes (20th-Fox)	2	14	12	3	3
Belle of New York (MGM)	—	4	11	27	10
Bend of the River (Univ.)	24	51	33	4	—
Big Trees, The (WB)	—	3	18	22	3
Boots Malone (Col.)	—	—	3	13	15
Brave Warrior (Col.)	—	—	2	4	—
Bright Victory (Univ.)	—	5	13	27	18
Bronco Buster (Univ.)	—	—	—	2	6
Bugles in the Afternoon (WB)	—	2	25	25	10
Callaway Went Thataway (MGM)	2	10	35	29	11
Captive City (UA)	—	—	2	1	3
Carbine Williams (MGM)	5	11	6	6	—
Cimarron Kid, The (Univ.)	—	27	29	16	1
Deadline U.S.A. (20th-Fox)	—	1	8	6	4
Death of a Salesman (Col.)	—	—	10	5	17
Decision Before Dawn (20th-Fox)	—	1	31	42	6
Distant Drums (WB)	30	48	35	10	4
Double Dynamite (RKO)	—	—	7	40	13
Elopement (20th-Fox)	—	14	22	32	13
Finders Keepers (Univ.)	—	—	2	1	3
First Time, The (Col.)	—	2	7	7	3
Five Fingers (20th-Fox)	—	2	11	6	26
Fixed Bayonets (20th-Fox)	1	7	38	26	19
Flame of Araby (Univ.)	—	13	23	27	6
Flaming Feather (Para.)	—	1	14	12	5
Flesh and Fury (Univ.)	—	—	1	5	2
For Men Only (Lippert)	—	2	7	3	8
Fort Osage (Mono.)	—	7	11	2	—
Girl in Every Port, A (RKO)	—	2	15	15	7
Girl in White, The (MGM)	—	—	5	2	2
Greatest Show on Earth, The (Para.)	11	—	—	—	1
Green Glove, The (UA)	2	—	4	1	1
Here Comes the Nelsons (Univ.)	1	8	7	12	4
Hong Kong (Para.)	—	2	32	24	8
Hoodlum Empire (Rep.)	—	—	1	1	9
I'll Never Forget You (20th-Fox)	—	—	15	15	10
I'll See You in My Dreams (WB)	11	27	64	24	3
Indian Uprising (Col.)	—	—	6	11	1
Invitation, The (MGM)	—	3	20	24	9

	EX	AA	AV	BA	PR
I Want You (RKO)	—	5	32	24	10
It's a Big Country (MGM)	2	8	16	8	5
Jack and the Beanstalk (WB)	4	10	14	8	7
Japanese War Bride (20th-Fox)	1	10	27	12	1
Just This Once (MGM)	—	—	10	17	4
Lady Says No, The (UA)	—	—	1	1	2
Las Vegas Story (RKO)	—	3	11	27	18
Lion and the Horse, The (WB)	—	1	6	5	7
Lone Star (MGM)	8	40	52	13	3
Love Is Better Than Ever (MGM)	—	—	6	13	12
Ma and Pa Kettle at the Fair (Univ.)	33	37	6	4	4
Macao (RKO)	—	2	5	4	2
Man in the Saddle (Col.)	4	22	36	10	5
Mara Maru (WB)	—	—	5	6	1
Marrying Kind, The (Col.)	—	6	8	8	2
Meet Danny Wilson (Univ.)	—	—	3	17	14
Model and the Marriage Broker, The (20th-Fox)	—	3	16	35	13
Mutiny (UA)	—	—	6	2	6
My Favorite Spy (Para.)	8	20	50	22	—
My Six Convicts (Col.)	—	4	3	2	1
My Son John (Para.)	—	—	3	6	12
Okinawa (Col.)	—	—	4	—	2
Oklahoma Annie (Rep.)	—	1	—	—	—
On Dangerous Ground (RKO)	—	—	5	13	3
Pandora and the Flying Dutchman (MGM)	—	11	26	12	4
Phone Call From a Stranger (20th-Fox)	—	7	22	35	29
Pride of St. Louis (20th-Fox)	6	14	41	12	2
Quo Vadis (MGM)	14	24	1	4	—
Rancho Notorious (RKO)	—	—	3	12	4
Red Ball Express (Univ.)	—	2	3	—	—
Red Mountain (Para.)	2	4	6	2	—
Red Skies of Montana (20th-Fox)	—	3	10	51	8
Retreat, Hell! (WB)	2	22	29	9	9
Return of the Texan (20th-Fox)	—	2	13	8	8
River, The (UA)	—	3	4	—	1
Rodea (Mono.)	—	—	1	1	3
Room for One More (WB)	10	38	33	25	3
Sailor Beware (Para.)	57	26	11	—	—
San Francisco Story (WB)	—	—	3	3	—
Scandal Sheet (formerly The Dark Page (Col.)	—	—	—	5	4
Sellout, The (MGM)	—	1	1	8	4
*Silver City (Para.)	—	6	51	34	4
Singin' in the Rain (MGM)	14	21	20	6	1
Skirts Ahoy (MGM)	1	6	1	1	—
Sniper, The (Col.)	—	—	1	3	—
Snow White and the Seven Dwarfs (RKO)	—	15	13	4	1
(Reissue)	—	—	—	—	—
Something to Live For (Para.)	—	—	1	8	5
Starlift (WB)	3	36	54	27	6
Steel Town (Univ.)	—	4	22	14	2
Streetcar Named Desire, A (WB)	17	16	19	10	10
Ten Tall Men (Col.)	1	45	37	16	2
This Woman Is Dangerous (WB)	—	1	9	17	19
Treasure of Lost Canyon (Univ.)	—	—	13	—	6
Viva Zapata! (20th-Fox)	1	6	11	30	54
Wait Till the Sun Shines, Nellie (20th-Fox)	1	6	5	8	4
Weekend With Father (Univ.)	—	11	28	26	8
Westward the Women (MGM)	24	79	17	2	1
When in Rome (MGM)	—	—	—	1	5
*Wild Blue Yonder (Rep.)	9	16	26	13	2
Wild North, The (MGM)	—	8	18	18	5
With a Song in My Heart (20th-Fox)	13	57	13	—	—
†Young Man With Ideas (MGM)	—	—	3	2	2

The Product Digest

Ivanhoe

MGM—Knights, Ladies and High Adventure

Meticulous attention to detail plus a tightly written screenplay pay dividends in this magnificent re-creation of the Sir Walter Scott romantic novel of the age of chivalry. Producer Pandro Berman and director Richard Thorpe get the credit for a high order of craftsmanship and MGM gets a highly saleable piece of merchandise.

Curiously, the whole is greater than any of its parts. Critics may find fault with the acting of the principals—Robert and Elizabeth Taylor, and Joan Fontaine—and with the pace, which at times is leisurely, but that will not dim the attraction of the stars' names on a marquee, nor lessen the pleasant glow which the over-all effect of the production is guaranteed to give any audience, anywhere, any time.

The depiction of the pageantry of 12th Century England, of the exploits and grace and glory of medieval knight-hood and of the romantic legends that grew out of the story of Richard the Lionhearted, is more than fascinating enough to excuse the liberties taken first by Scott and second by the screen writers with parts of history and some of the facts of life in Saxon-Norman England. The way it is told is better than the way it was.

Robert Taylor as Sir Wilfrid of Ivanhoe, knight-errant who rallies his kinsmen and the adherents of Richard against John and the Norman knights attempting to seize the throne, is satisfactorily gallant. Joan Fontaine is restrained as his betrothed, and Elizabeth Taylor is appealing as the sensitive daughter of Isaac, the Jewish merchant who raises the money for Richard's ransom at the risk of his daughter's life. Supporting performances are on a par, particularly those of George Sanders as deBois-Guilbert, Norman knight who as Ivanhoe's antagonist, first desires then loves Rebecca, and of Felix Aylmer as Isaac.

Above and beyond the individual performances are the superbly detailed spectacle scenes. Outstanding are the siege and conquest of a Norman castle by English archers, easily the best seen on any screen; the tournament in which Ivanhoe, the Black Knight, jousts with five successive opponents; the court scene in which Rebecca is convicted of witchcraft; and the final scene of trial by combat in which Ivanhoe and deBois-Guilbert battle to the death armed with chain mace and axe.

On the romantic side, the tender love of Rebecca for Ivanhoe is woven delicately through the tapestry of the story against the counterpoint of his devotion to his vows of betrothal, the sensuality of deBois-Guilbert and the harsh cruelty of the times. This thread is as sensitive and tender as the action scenes are realistic.

The screen play was by Noel Langley and the adaptation, by Aeneas MacKenzie. The color by Technicolor is uniformly good and the photography by F. A. Young and Tom Howard is excellent.

It is a production which audiences will re-

member, and most importantly, tell their friends about.

Seen in a projection room. Reviewer's Rating: Excellent.—JAMES D. IVERS.

Release date, August 29, 1952. Running time, 107 minutes. FCA No. 15505. General audience classification. Ivanhoe.....Robert Taylor
Rebecca.....Elizabeth Taylor
Rowena.....Joan Fontaine
deBois-Guilbert.....George Sanders
Wamba.....Evelyn Williams
Sir Cedric.....Finlay Currie
Robert Douglas, Felix Aylmer, Francis de Wolf, Norman Wooland, Basil Sydney, Harold Warrender, Patrick Holt, Roderick Lovell, Sebastian Cabot, John Ruddock, Michael Brennan, Megs Jenkins, Valentine Dyall, Lionel Harris, Carl Jaffe, Guy Rolfe

The World in His Arms

Universal—Romantic Adventure

Exhibitors and their patrons—with the exception of a few professional critics—should be well pleased with this colorful story of a 19th Century Yankee sea captain. Gregory Peck is starred in the role of a man skilled in a fight, at the wheel of a ship and also in making love. Not knowing her identity, the captain falls in love with a pretty Russian countess, played by Ann Blyth. The expected complications are unusually involved and the action is kept moving at a fast clip.

The story opens in San Francisco when Peck, both loved and hated as "the Boston man," arrives with his schooner loaded with seal skins taken illegally in Alaska, then owned by Russia. Miss Blyth is fleeing from a rejected suitor, a Russian officer, and hopes to find safety at Sitka, Alaska, where her uncle is governor. She attracts Peck's attention, hoping to persuade him to take her and her party to Alaska on his ship, and they fall in love. However, just before the wedding the Russian officer arrives and takes her away on his gunboat. When Peck discovers that the girl is a countess, he believes that she had played him for a fool.

Having spent all his money during the brief stay in San Francisco, Peck decides to race Anthony Quinn, Portuguese captain of a rival schooner, to the seal island, with the winner to get both boats. The race is the pictorial highlight of the film. Peck finally wins and in an interesting scene his crew rounds up the seals. Before the homeward voyage is begun the Russian gunboat arrives and the fishermen are all captured. At Sitka the intervention of Miss Blyth saves Peck and his men. He leads them back to the town in time to prevent her marriage to the Russian officer. Peck, the girl and the crew escape on the schooner.

Aaron Rosenberg, the producer, made sure that there was no stinting on production values. For example, it is said months were spent on

getting the schooner pictures. Raoul Walsh, the veteran director, kept emphasis on movement. The screenplay by Borden Chase from Rex Beach's novel sought action rather than credibility. Performances are all adequate. Color by Technicolor was up to its usual high standard.

Seen at the home office. Reviewer's Rating: Excellent.—M. Q. JR.

Release date, August, 1952. Running time, 104 minutes. FCA No. 15671. General audience classification. Jonathan Clark.....Gregory Peck
Countess Marina Selanova.....Ann Blyth
Portuguese.....Anthony Quinn
John McIntire, Andrea King, Carl Eamond, Eugene Leontovich, Sig Ruman, Hans Conreid, Bryan Forbes, Rhys Williams, Bill Radovich, Gregory Gay, Henry Kulky

Diplomatic Courier

20th-Fox—Continental Intrigue

Producer Casey Robinson has a large-scale spy thriller in "Diplomatic Courier," a handsomely mounted and fast-paced adaptation of the novel, "Sinister Errand" by Peter Cheyney. Starring in the title role is Tyrone Power, whose adventures as a State Department "messenger boy" have all the excitement and urgency of current headlines about the "Cold War." Beautiful, husky-voiced Patricia Neal and rugged Stephen McNally share the marquee as, respectively, a world-weary Indiana girl and a colonel in the U. S. Military Police.

It's the sort of picture which should be seen from the beginning—a fact for exhibitors to note—and, sold by its topical references, should attract the customers in all situations. The setting is Europe today—Paris, Salzburg and Trieste—and the pursuit involves an illusive set of microfilms containing the Soviet time-table for the invasion of Yugoslavia. Early in the picture, an American attaché at the Bucharest consulate, who is transporting the films, is thrown to his death from a speeding train behind the Iron Curtain. The fiction is no stranger than current history.

The picture begins quietly with Power, one of the most trusted of State Department Couriers—men assigned to carry personally top secret documents from one side of the world to another—this time assigned to meet the Bucharest attaché and pick up the microfilms. Before he can get the films, the attaché is murdered and the chase begins. Involved are, naturally enough, the Soviet secret police, and, not so naturally, a mysterious Czech girl, Hildegarde Neff, who has been working both sides of the situation.

Power, in his role as MP decoy to trap the Soviet agents, is beaten, drugged, slugged and thrown in the river in the pursuit down the dark and lonely byways of Trieste. The tension is high until near the end when Miss Neff working on the side of the West, is successful in putting the microfilms into U. S. hands. At the same time, Miss Neff is revealed to be an international agent for the wrong side. After that, in a slight departure from duty and in the film's only anti-climactic moments, Power goes

(Continued on following page)

**SHOWMEN'S REVIEWS
ADVANCE SYNOPSIS
SHORT SUBJECTS
THE RELEASE CHART**

(Continued from preceding page)
on to rescue Miss Neff from Soviet hands and to offer his own instead.

Director Henry Hathaway keeps the screen full of action and telling detail, including the use of beautifully integrated "location shots" which add greatly to the authenticity. Academy Award winner Karl Malden is prominent in the supporting cast as Power's MP sergeant sidekick.

Seen at the Roxy theatre in New York, where a noontime audience sat spellbound throughout. *Reviewer's Rating: Excellent.*—VINCENT CANBY.

Release date, July, 1952. Running time, 97 minutes. PCA No. 13614. General audience classification.
Mike Kelly Tyrone Power
Joan Ross Patricia Neal
Colonel Cagle Stephen McNally
Janine Hildegarde Neff
Karl Malden, James Millican, Stefan Schnabel, Herbert Berghof, Arthur Blake, Helene Stanley, Michael Ansara, Sig Arno, Alfred Linder, Lee Marvin, Peter Cox, Tyler McVey, Stuart Randall, Dubbs Greer, Carleton Young, Charles La Torre, Ross Conway, Tom Powers, Monique Chantal, Lumsden Hare

The Franchise Affair

Stratford—British Mystery

Here is a gentle British-made mystery film designed for the American "art" house where product reception depends on story quality rather than on star names. Longer on talk than action, the tale of two genteel ladies' trial-by-slander is necessarily adult material. Luckily, the talk is consistently entertaining, making for a wryly humorous, engrossing picture which is sure to please the patrons once you get them in.

The screenplay by Robert Hall and Lawrence Huntington (who also are producer and director, respectively) concerns one of those fantastic situations which might happen to somebody else, but never to you. Pretty Dulcie Gray, in her thirties and approaching spinsterhood with something like resignation, and Marjorie Fielding, her widowed mother, live a retired life in their gloomy country house, the Franchise. Suddenly one day, Scotland Yard officers confront them with a 16-year-old girl, Ann Stephens, who tells a wild story of having been kidnapped by the two ladies and kept a prisoner in their attic while they alternately beat her and tried to persuade her to become their maid. Living completely alone, the women are at a loss to furnish any alibis as to their doings during the specified period. At this point, Michael Denison, a young country barrister, enters the picture. How he proves their innocence, which the audience never doubts for a moment, in the face of strong local opposition calls for some clever detecting and plot work. There even is some genteel romance in the course of things.

The acting, like the mood, is on the quiet side. There are many satiric lines, delivered principally by the widowed mother, which bring the far-fetched situation into everyday focus. There is, too, about the two ladies, a genuine nobility which is quite inspiring.

Seen at the Little Carnegie theatre in New York, where a summer afternoon audience seemed to find the tale entertaining from start to finish. *Reviewer's Rating: Very Good.*—V. C.

Release date, April, 1951. Running time, 95 minutes. PCA No. not set yet. General audience classification.
Robert Blair Michael Denison
Marion Sharpe Dulcie Gray
Kevin MacDermott Anthony Nicholls
Mrs. Sharpe Marjorie Fielding
Athena Seyler, Ann Stephens, Hy Harell, John Bailey, Avic Landone, Kenneth More, Maureen Glyme, Peter Jones, Martin Bodley, Patrick Troughton, Hugh Moxey, John Warwick, Ernest Jay, Everley Gregg, Ambrosine Phillips, Mollie Kelsall, Jean Anderson, Harold Lang, John Forrest, Lawrence Ray, Olive Sloane, Victor Madsen, Doris York, Will Ambro

Red Snow

Columbia—Arctic Adventure

The Soviet military menace being what it is, the proximity of Siberia to Alaska is a natural theme for an outdoor action picture. This is the basic idea of "Red Snow" which Boris L. Petroff has produced and directed in a robust

and rousing manner. Considerable emphasis is given to the role played by the Eskimo G.I. in the far north, and this presents a different and unusual type of treatment in itself.

There are no name players to speak of, and the exhibitor will have to depend on the unusual aspects of the background on which to pin point his exploitation. Guy Madison plays the lead, a U. S. Army Air Force flier, and the supporting cast is made up largely of little known players who do competent jobs.

The setting is an Alaskan Air Force Base, just across the water from Siberia, where the Russians are apparently experimenting with a secret weapon. An Eskimo sergeant, Ray Mala, is one of those recruited to lead a special detachment investigating the circumstances of the weapon. He finds that many of the Eskimos, while fishing close by the international boundary, disappear.

Soon he finds there is a spy among his tribe and the whole "community" sets out across the difficult arctic terrain to make its way to the Air Force base. En route the tribe encounters blizzards, polar bears, and other adventures which make for plenty of thrills. Finally, a defection on the part of one of the Soviet pilots causes the Red plane experimenting with the weapon to crash. The Air Force discovers the secret of the instrument.

The screenplay by Tom Hubbard and Orville H. Hampton, based on a story by Robert Peters, is rather pat but on the whole furnishes a good framework for building an interesting action story. The film moves at a good pace, although there is a tendency to wander away from the story to build up the excitement of the Arctic trek and a romance between the Eskimo sergeant and his girl.

Reviewed at the Columbia screening room in New York. *Reviewer's Rating: Good.*—CHARLES J. LAZARUS.

Release date, July, 1952. Running time, 75 minutes. PCA No. 15235. General audience classification.
Lieut. Johnson Guy Madison
Sgt. Kovvuk Ray Mala
Lieut. Jane Carole Mathews
Alak Gloria Saunders
Robert Peyton, John Bryant, Richard Vath, Philip Ahn, Tony Benroy, Gordon Barnes, John Bleifer, Gene Roth, Muriel Maddox, Robert Rice, Renny McEvoy, Bert Arnold, Richard Emory, Richard Pinner, George Pembroke, Robert Carson, William Fletcher, Richard Barron

White Corridors

J. Arthur Rank—Hospital Drama

Hospital dramas have been many and "White Corridors," a Vic Films Production from the J. Arthur Rank Organization, uses just about all the standard situations to be found in such fare. The familiar incidents, however, are treated with such freshness and are played with such intelligence that it's bound to interest a wide audience. Selling it to that audience will take some ingenuity. The film is overly long and its stars, Googie Withers, James Donald and Godfrey Tearle, are not too well known in this country.

Based on the novel, "Yeoman's Hospital" by Helen Ashton, "White Corridors" covers approximately 72 hours in the life of a large British country hospital. Miss Withers is the promising young surgeon who years after work in a modern London clinic; Donald is a researcher working on a vital new serum to fight penicillin-resistant blood-poisoning, and Tearle is the venerable chief surgeon of the hospital whose opportunistic surgeon-son, Jack Watling, not only plays fast and loose with a nurse's affections but also makes bad diagnoses with almost fatal results.

There are also other plot threads concerning a student nurse's triumph over her weak stomach and a little boy's brave battle against blood poisoning. This latter furnishes Donald an opportunity to try his new serum—but on himself, not the boy. Also on hand as a sort of running gag is veteran British comedian Basil Radford, as a lumbago-suffering retired civil servant trying to cut through red tape to gain admittance to the hospital.

The film has been carefully produced by Joseph Janni and John Croynod and directed with humor, drama and pathos by Pat Jackson

who, with Jan Read, is responsible for the many-sided screenplay. The performances are first-rate, as are all the production values.

U. S. distribution is not set.

Seen at screening room in New York. *Reviewer's Rating: Good.*—V. C.

Release date, June 21, 1952. Running time, 102 minutes. PCA No. 19075. General audience classification.
Dr. Sophie Dean Googie Withers
Neil Harringer James Donald
Groom Senior Godfrey Tearle
Petula Clark, Moira Lister, Jack Watling, Barry Jones, Bernard Lee, Brand Inglis, Fabia Drake, Jean Anderson, Mary Hinton, H. F. Hills, Timothy Bateson, Jean Lodge, Johnnie Schofield, Gerald Heinz, Henry Edwards, Lyn Evans, Philip Stanton, Helen Harvey, Mary Pratt, Grace Gavin, Dagmar Wynter, Basil Radford

Wagons West

Monogram—Old West in Color

The colorful era of the wagon trains is convincingly recreated in Cinecolor in this Vincent M. Fennelly production starring Rod Cameron, in a perfect casting, as a wagon-master in charge of a train headed for Oregon from Joplin. The film is produced on the large scale, with long lines of wagons lumbering across the difficult terrain, and with a dynamically dramatic attack by Indians furnishing the high point in a chain of actionful events that get under way before the picture is five minutes old. Ford Beebe's direction is steady, utilizing change of pace smartly, and Dan Ullman's script contains a number of neat twists and turns that keep the story fresh throughout.

Ullman's script opens outside Joplin where Cameron, a professional wagon-master on his way to accept leadership of a wagon-train, meets Michael Chapin, who has run away from the wagon train, taking his dog, because Frank Ferguson, captain of the train, has barred dogs from the trip. Arriving in town, Cameron has a run-in with Ferguson's nephew, Henry Brandon, who vows vengeance. On the trail Cameron falls in love with Peggie Castle, to whom Brandon has pretended he's engaged, and this adds to a strain which reaches the breaking point when Cameron discovers Brandon and his uncle are engaged in selling rifles to the Indians. Cameron interrupts a transaction of this kind, and this precipitates an attack on the wagon train which ends, after many deaths on both sides, in a peaceful agreement with the Indians under which the train can proceed safely.

The foregoing is a skimpy synopsis of a story that has a number of secondary threads adding to the realism and conviction of the production.

Reviewed at the studio. *Reviewer's Rating: Very Good.*—WILLIAM R. WEAVER.

Release date, July 6, 1952. Running time, 70 minutes. PCA No. 15681. General audience classification.
Jeff Curtis Rod Cameron
Arch Lawrence Noah Beery, Jr.
Peggie Castle, Michael Chapin, Henry Brandon, Sarah Hayden, Frank Ferguson, Wheaton Chambers, Riley Hill, Edie Laird, J. Stafford Jolley, Almira Sessions, Harry Tyler

ADVANCE SYNOPSIS

WHAT PRICE GLORY? (20th-Fox)

PRODUCER: Sol C. Siegel. DIRECTOR: John Ford. PLAYERS: James Cagney, Dan Dailey, Corinne Calvet. Technicolor.

DRAMA. Those fighting, friendly enemies of World War I, Captain Flagg (James Cagney) and Sergeant Quirt (Dan Dailey) are engaged in trench warfare against the Kaiser's armies and at the same time battling one another over the affections of Charmaine (Corinne Calvet), pretty daughter of a French tavern keeper. Highlighting the drama and its comic overtones are several musical numbers.

THE DUEL AT SILVER CREEK

(U-I)

PRODUCER: Leonard Goldstein. DIRECTOR: Don Siegel. PLAYERS: Audie Murphy, Faith Domergue, Stephen McNally. Technicolor.

WESTERN. Stephen McNally, the marshal of Silver Creek, enlists the aid of Audie Murphy in tracking down a bunch of claim jumpers

who have been terrorizing the area. Unknown to the two, beautiful Faith Domergue, mining engineer, actually is one of the ring leaders of the gang. Before she and her accomplices are brought to justice, McNally falls unhappily in love with her, and Murphy strikes up a promising friendship with Susan Cabot, a pretty tomboy.

THE HOUR OF 13 (MGM)

PRODUCER: Hayes Goetz. **DIRECTOR:** Harold French. **PLAYERS:** Peter Lawford, Dawn Addams.

DRAMA. Peter Lawford, a personable young jewel thief in 1890 London, is wrongly suspected of a series of shocking murders of policemen. To clear himself, Lawford sets about to find the maniac, with the aid of lovely Dawn Addams. He is successful, but at the same time reveals himself to Scotland Yard as the long-hunted jewel thief. His part in solving the notorious murders, however, will help him greatly when he stands trial.

SON OF ALI BABA (U-I)

PRODUCER: Leonard Goldstein. **DIRECTOR:** Kurt Neumann. **PLAYERS:** Tony Curtis, Piper Laurie. **Technicolor.**

ADVENTURE. Tony Curtis, the son of Ali Baba, foils the wicked schemes of Victor Jory, the caliph of Bagdad, to frame Ali Baba as the abductor of the Shah's fiancée, Piper Laurie. Curtis exposes the wicked caliph for what he is, but in the process falls in love with Miss Laurie. The Shah, however, grateful to Curtis, smiles on the latter's betrothal to the girl.

THE ROSEBOWL STORY (Monogram)

PRODUCER: Richard Heermance. **DIRECTOR:** William Beaudine. **PLAYERS:** Marshall Thompson, Vera Miles, James Dobson. **Cinacolor.**

DRAMA. Marshall Thompson and James Dobson, stars of the Big Ten team scheduled to play in the Rose Bowl game, arrive in Pasadena where Thompson promptly falls in love with Vera Miles, pretty assistant to the Rose Bowl Queen. A misunderstanding keeps them

apart until after the Big Ten team is victorious, at which point Thompson accepts a very handsome offer to turn pro and settle down to married life.

SHORT SUBJECTS

BASKETBALL HEADLINES OF 1952 (RKO)

Special Featurette (23801)
Here is RKO's annual review of the season's thrilling basketball games, beginning with the Fifteenth Annual Invitation Basketball Tournament at Madison Square Garden where St. Bonaventure meets Western Kentucky. Other games include St. Louis vs. Dayton, La Salle vs. Dayton, Kansas vs. St. Johns. The climax is furnished by the Harlem Globetrotters vs. College All-Americans game.

Running time 15 minutes

SNOW TIME FOR COMEDY

(Warner Bros.)
Blue Ribbon Technicolor Cartoon (Re-release) (8308)

Two pups find themselves up in the snowy northland and it isn't long before they realize they are out of their element. They go through many hilarious experiences in the snow trying to capture a bone and, finally, both lose out.

Running time 7 minutes

BILL HARDEY'S GAY NINETIES

(Columbia)
Cavalcade of Broadway (4652)

Danton Walker, host of Cavalcade of Broadway, pays a visit to Bill Hardey's Gay Nineties where Ethel Gilbert leads off the floor show by warbling "A Bird in a Gilded Cage." Billy Lorraine and Fred Fisher follow with an Irish folk tune. Other musical numbers include "Little Annie Rooney," "Ta-ra-ra-boom-dea" and "East Side, West Side."

Running time 9½ minutes

FUN AT THE FAIR (Paramount)

Kartune in Technicolor (X11-4)

The animals are having a wonderful time at the fair. The ducks are riding the ferris wheel while the elephants enjoy peanuts. A friendly cow sells kisses for \$1 each. All the animals then go boat riding, only to be caught in a

sudden rainfall which cues the bouncing ball into a community sing of "Wait Till the Sun Shines, Nellie."

Running time 8 minutes

TWO GUN GOOFY (RKO)

Walt Disney Cartoon Technicolor (24114)

Riding across the desert, Goofy comes upon a stagecoach being held up by the notorious Pete. Goofy, however, is smitten by a lovely passenger and without knowing it, saves the passengers from the bandit. Back in town, Goofy is hailed as a hero and while still under the influence of love, he overcomes the bandit's one last desperate effort to escape.

Running time 6 minutes

HOLLYWOOD'S MR. MOVIES (Columbia)

Screen Snapshots (4857)

"Screen Snapshots" joins the Saints and Sinners Club in honoring Adolphe Menjou on his fortieth year in motion pictures. Among the personalities on hand to help the star celebrate are Chill Wills, Sidney Blackmer, Danny Beck, John Derek, Rupert Hughes, Bill Farnum, Arthur Franz and Anthony Dexter. The reel closes with an answering speech from Menjou.

Running time 9½ minutes

RECKLESS DRIVER (U-I)

Walter Lantz Technicolor Cartune (7327)

Woody Woodpecker tangles with all the red tape the law has to offer when he goes to take a test for his driver's license. In the end, he applies for a pilot's license, which better suits his talents.

Running time 7 minutes

A NATION IS FIFTY (RKO)

Special (23108)

Cuba is an old nation but only 50 years young as a republic. Touring the country, the camera sees statues of Christopher Columbus and other heroes, and monuments such as the Maine Memorial, which call to mind historic events in the nation's past. Cuba today is anything but placid, however, having just recently experienced a revolution. Its hope for the future is to combine two latent assets—an old nation's wisdom and a young republic's vitality — to make democracy work.

Running time 16 minutes

THE RELEASE CHART

Index to Reviews and Advance Synopses, with Rating Data in PRODUCT DIGEST SECTION

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Short Subjects Chart with Synopses Index can be found on pages 1415-1416 issue of June 14, 1952.

Feature Product by Company starts on Page 1405, issue of June 14, 1952.

For exploitation see Managers' Round Table section.

*Following a title indicates a Box Office Champion.

Picture ratings under National Groups are estimates by leading women's organizations and national review committees: A—Adults (over 18 years), Y—Youth (ages 12 to 18), C—Children (ages 8 to 12). Legion of Decency Ratings: A-1, Unobjectionable; A-2, Unobjectionable for Adults; B, Objectionable in part; C, Condemned.

(S) before a page number indicates advance synopsis.

TITLE—Production Number—Company	Stars	Release Date	Running Time	REVIEWED (S) = synopsis		Natl'l Groups	RATINGS		Herald Review
				Issue	Page		L. of D.		
AARON Slick from Punkin Crick (color) (5119)	Para.	Alan Young-Dinah Shore	Apr., '52	95m	Feb. 23	1245	AYC	A-2	Good
About Face (color) (122)	WB	Gordon MacRae-Eddie Bracken	May 31, '52	94m	Apr. 12	1313	AYC	A-2	Good
Actors and Sin	UA	Edward G. Robinson-Marsha Hunt	July 18, '52	85m	May 31	1382		A-2	Good
African Fury (formerly Cry, the Beloved Country) (Brit.)	UA	Canada Lee-Sidney Poitier	Aug., '52	104m	Jan. 26	1213		A-2	Excellent
African Queen (C)*	UA	Humphrey Bogart-Katharine Hepburn	Mar. 21, '52	104m	Dec. 29	1169	AYC	A-2	Good
African Treasure (5207)	Mono.	Johnny Sheffield-Donna Martell	June 8, '52	70m	May 31	1383			Good
Aladdin and His Lamp (color) (5299)	Mono.	Patricia Medina-John Sands	Feb. 24, '52	67m	Feb. 9	1230	AY	B	Very Good
American in Paris, An (color)* (209)	MGM	Gene Kelly-Leslie Caron	Nov. 9, '51	113m	Sept. 1	997	AY	A-2	Excellent
Angel With the Trumpet (Brit.)	Snader	Eileen Herlie-Basil Sydney	Dec. 20, '51	98m	Dec. 15	1154		B	Average
Anne of the Indies (color) (134)	20th-Fox	Jean Peters-Louis Jourdan	Nov., '51	81m	Oct. 20	1065	AY	A-2	Very Good

TITLE—Production Number—Company	Stars	Release Date	Running Time	REVIEWED		Nat'l Groups	RATINGS		Herald Review
				(S) Synopsis	Page		L. of D.		
Another Man's Poison	UA	Bette Davis-Gary Merrill	Jan. 16, '52	89m	Jan. 5	1178		A-2	Fair
Anything Can Happen (5117)	Para.	Jose Ferrer-Kim Hunter	May, '52	107m	Mar. 1	1253	AYC	A-1	Very Good
Apache Country	Col.	Gene Autry	May, '52	62m	May 24	1374	AYC	A-1	Good
At Sword's Point (color) (220)	RKO	Cornel Wilde-Maureen O'Hara	Feb., '52	81m	Jan. 26	1214	AYC	A-2	Good
Atomic City, The (formerly Los Alamos) (5120)	UA	Michael Moore-Nancy Gates	June, '52	85m	Apr. 12	1314	AYC	A-1	Good
BAL Tabarin (5129)	Rep.	Muriel Lawrence-William Ching	June 1, '52	84m	June 14	(S) 1399		B	
Barfoot Mailman, The (404)	Col.	Robert Cummings-Terry Moore	Nov., '51	83m	Nov. 10	1102	AY	A-1	Good
Battle at Apache Pass (color) (217)	Univ.	John Lund-Jeff Chandler	Apr., '52	85m	Apr. 5	1306	AYC	A-1	Good
Battle Zone (AA-22)	AA	John Hodiak-Linda Christian	Sept. 28, '52						
Because You're Mine (color)	MGM	Mario Lanza-Doretta Morrow	Not Set						
Belle of New York (223) (color)	MGM	Fred Astaire-Vera Ellen	Feb., '52	82m	Feb. 23	1245	AYC	A-1	Good
Belles on Their Toes (color) (213)*	20th-Fox	Jeanne Crain-Myrna Loy	May, '52	89m	Apr. 5	1305	AYC	A-1	Very Good
Bend of the River (color) (212)*	Univ.	James Stewart-Arthur Kennedy	Feb., '52	91m	Jan. 26	1213	AYC	A-1	Excellent
Beware, My Lovely	UA	Ida Lupino-Robert Ryan	Not Set						
Big Night, The	UA	John Barrymore, Jr.-Joan Loring	Dec. 7, '51	75m	Nov. 10	1101		B	Good
Big Trees, The (color) (117)	WB	Kirk Douglas-Patricia Wymore	Mar. 29, '52	89m	Feb. 9	1229	AY	A-2	Good
Black Hills Ambush (5172)	Rep.	Allan Rocky Lane	May 20, '52	54m	June 14	1399		A-1	Good
Black Swan, The (258)	20th-Fox	Tyrone Power-Maureen O'Hara (reissue)	July, '52	85m	Oct. 17, '42				Good
Blazing Forest, The (color)	Para.	John Payne-Susan Morrow	Dec., '52		Apr. 19	(S) 1322			
Bonnie Prince Charlie (C) (Brit.)	Snader	David Niven-Margaret Leighton	Jan., '52	98m	Jan. 19	1194		A-1	Fair
Boots Malone (419)	Col.	William Holden-Johnny Stewart	Jan., '52	103m	Dec. 29	1169	AY	A-2	Good
Border Saddlemates (5143)	Rep.	Rex Allen	Apr. 15, '52	67m	May 10	1358		A-1	Good
Brave Warrior (color)	Col.	Jon Hall-Christine Larsen	June, '52	73m	May 17	1366	AY	A-1	Good
Brigand, The (color)	Col.	Anthony Dexter-Jody Lawrence	June, '52	94m	May 31	1383	AY	B	Good
Bright Victory (208)	Univ.	Arthur Kennedy-Peggy Dow	Jan., '52	97m	July 28	947	AY	A-1	Excellent
Bronco Buster (color) (219)	Univ.	John Lund-Scott Brady	May, '52	80m	Apr. 12	1313	AYC	A-1	Good
Browning Version, The (Brit.) (281)	Univ.	Michael Redgrave-Jean Kent	Nov., '51	90m	Nov. 3	1093		A-2	Excellent
Buffalo Bill in Tomahawk Territory	UA	C. Moore-Slim Andrews	Feb. 8, '52	66m	Feb. 2	1222		Average	
Bugles in the Afternoon (color) (116)	WB	Ray Milland-Helene Carter	Mar. 8, '52	85m	Feb. 2	1221	AY	A-1	Good
Bushwackers, The	Realtar	John Ireland-Dorothy Malone	Nov., '51	70m	Jan. 5	1177		A-2	Good
CAGE of Gold (Brit.)	Ellis	Jean Simmons-David Farrar	Dec., '51	83m	Feb. 2	1222		B	Average
California Conquest (color)	Col.	Cornel Wilde-Teresa Wright	July, '52	79m	June 14	1398		A-1	Good
Callaway Went Thataway (214)	MGM	Howard Keel-Dorothy McGuire	Dec. 28, '51	81m	Nov. 17	1109	AY	A-2	Excellent
Calling Bulldog Drummond (213)	MGM	Walter Pidgeon-Margaret Leighton	Dec. 14, '51	83m	Oct. 20	1066	AY	A-2	Good
Captain Blood (110)	WB	Errol Flynn-Olivia de Havilland (reissue)	Dec. 15, '51	98m	Jan. 11, '36				
Captain Pirate (color) (431)	Col.	Louis Hayward-Patricia Medina	Not Set		Apr. 19	(S) 1323			
Captive City	UA	John Forsythe	Apr. 11, '52	91m	Mar. 29	1297	AY	A-2	Very Good
Captive of Billy the Kid (5046)	Rep.	Allan Rocky Lane	Jan. 22, '52	54m	Feb. 2	1222	AYC	A-1	Average
Carbine Williams (231)	MGM	James Stewart-Wendell Corey	May, '52	101m	Apr. 19	1321	AY	A-2	Very Good
Caribbean (C)	Para.	Arlene Dahl-John Payne	Sept., '52						
Carrie (5123)	Para.	Jennifer Jones-Laurence Olivier	Aug., '52	118m	June 14	1397		B	Excellent
Carson City (color) (123)	WB	Randolph Scott-Lucille Norman	June 14, '52	87m	May 3	1349	AYC	A-1	Very Good
Cat Creeps, The	Realtar	Paul Kelly-Noah Beery, Jr. (reissue)	Dec., '51	57m	Apr. 13, '46				Average
Cat People, The (267)	RKO	Simone Simon-Kent Smith (reissue)	Feb., '52	73m	Nov. 14, '42				Good
Cave of the Outlaws, The (color) (201)	Univ.	Macdonald Carey-Alexis Smith	Nov., '51	75m	Nov. 3	1094	AY	A-2	Good
Chicago Calling	UA	Dan Duryea	Jan. 11, '52	74m	Dec. 8	1134	AY	A-2	Good
Christmas Carol, A (Brit.)	UA	Alistair Sim-Kathleen Harrison	Nov. 30, '51	86m	Nov. 3	1094		A-1	Excellent
Cimarron Kid, The (color) (213)	Univ.	Audie Murphy-Beverly Tyler	Jan., '52	84m	Dec. 15	1153	A	B	Good
Clash By Night (229)	RKO	Barbara Stanwyck-Paul Douglas	June, '52	105m	May 17	1366		A-2	Good
Close to My Heart (107)	WB	Gene Tierney-Ray Milland	Nov. 3, '51	90m	Oct. 6	1049	AY	A-2	Good
Cloudburst (Brit.)	UA	Robert Preston-Elizabeth Sellers	Jan. 31, '52	83m	Feb. 2	1221		B	Fair
Clouded Yellow, The (Brit.)	Col.	Jean Simmons-Trevor Howard	Not Set	92m	Oct. 6	1049	AY	A-2	Good
Colorado Sundown (5141)	Rep.	Rex Allen-Mary Ellen Kay	Feb. 8, '52	67m	Feb. 23	1246	AYC	A-1	Good
Confidence Girl	UA	Tom Conway	June 20, '52	81m	June 7	1390		A-2	Good
Crazy Over Horses (5114)	Mono.	Bowery Boys	Nov. 18, '51	65m				A-2	
Cripple Creek (color)	Col.	George Montgomery-Karin Booth	July, '52	78m	Mar. 29	(S) 1298		A-1	
DANGER Is a Woman (French)	Discina	Henry Vidal-Marie Mauban	May, '52	92m	Apr. 26	1330		B	Good
David and Bathsheba (color)* (203)	20th-Fox	Gregory Peck-Susan Hayward	Feb., '52	116m	Aug. 25	990	AY		Excellent
Dead Man's Trail (5243)	Mono.	Johnny Mack Brown-Barbara Allen	July 20, '52	59m	May 17	(S) 1367		B	Very Good
Deadline, U.S.A. (215)	20th-Fox	Humphrey Bogart-Ethel Barrymore	May, '52	87m	Mar. 15	1282		A-2	Excellent
Death of a Salesman (423)	Col.	Fredric March-Mildred Dunnock	Feb., '52	111m	Dec. 15	1153	A	A-2	Excellent
Decision Before Dawn* (205)	20th-Fox	Richard Basehart-Gary Merrill	Jan., '52	119m	Dec. 22	1161	AY	A-1	Fair
Denver and Rio Grande (C) (5115)	Para.	Edmond O'Brien-Sterling Hayden	June, '52	89m	Mar. 29	1298	AY	A-1	Good
Desert of Lost Men, The (5063)	Rep.	Allan Rocky Lane-Mary Ellen Kay	Nov. 19, '51	54m	Dec. 15	1154		A-1	Average
Desert Passage (230)	RKO	Tim Holt-Joan Dixon	May, '52	60m	May 24	1374		A-1	
Desert Pursuit (5209)	Mono.	Wayne Morris	May 11, '52	71m					
Detective Story (5111)*	Para.	Kirk Douglas-Eleanor Parker	Nov., '51	103m	Sept. 29	1041	A	A-2	Excellent
Devil Makes Three, The	MGM	Gene Kelly-Pier Angeli	Aug., '52		May 17	(S) 1367			
Diplomatic Courier (222)	20th-Fox	Tyrone Power-Patricia Neal	July, '52	97m	June 21	1417			Excellent
Dishonored Lady	Astor	Hedy Lamarr-Dennis O'Keefe (reissue)	Feb. 1, '52	85m	Apr. 26, '47				Good
Distant Drums (color) (111)*	WB	Gary Cooper-Mari Aldon	Dec. 29, '51	101m	Dec. 1	1126	AY	A-2	Very Good
Don't Bother to Knock	20th-Fox	Richard Widmark-Marilyn Monroe	Aug., '52						
Double Dynamite (formerly It's Only Money) (214)	RKO	Frank Sinatra-Jane Russell	Dec., '51	80m	Nov. 10	1101	AY	A-2	Good
Down Among the Sheltering Palms (color)	20th-Fox	Mitzi Gaynor-David Wayne	June, '52		Jan. 12	(S) 1186		B	
Dream Boat	20th-Fox	Clifton Webb-Ginger Rogers	Aug., '52						
Duel at Silver Creek, The (C)	Univ.	Audie Murphy-Faith Domergue	Aug., '52		June 21	(S) 1418			
EDWARD and Caroline (French)	Comml.	Daniel Gelin-Anne Vernon	Apr., '52	90m	May 3	1350			Good
Elephant Stampede (5110)	Mono.	Johnny Sheffield-Donna Martell	Oct. 28, '51	71m	Oct. 27	1074	AY	A-1	Good
Elopement (141)	20th-Fox	Clifton Webb-Ann Francis	Dec., '51	82m	Nov. 17	1110	AY	A-2	Very Good
Encore (Brit.) (5122)	Para.	Roland Culver-Glynis Johns	July, '52	90m	Apr. 5	1305	AY	A-2	Excellent

TITLE—Production Number—Company	Stars	Release Date	Running Time	REVIEWED		Nat'l Groups	RATINGS		Herald Review
				(S) = synopsis	Page		L. of D.		
FABULOUS Senorita (5125)	Rep. Estelita Rodriguez-Robert Clarke	Apr. 1, '52	80m	Mar. 29	1298	AY	A-2	Good	
Faithful City, The (Israel) (273)	RKO Jamie Smith-John Slater	May, '52	86m	Apr. 5	1306	AY	A-1	Very Good	
Family Secret, The (414)	Col. John Derek-Lee J. Cobb	Dec., '51	85m	Oct. 27	1074	AY	B	Good	
Fargo (5226)	Mono. Bill Elliott-Phyllis Coates	Sept. 7, '52							
F.B.I. Girl (5002)	Lippert Cesar Romero-Gene Evans	Nov., '51	74m	Nov. 17	1110		A-2	Good	
Fearless Fagan	MGM Janet Leigh-Carleton Carpenter	Aug., '52							
Feudin' Fools (5213)	Mono. Leo Gorcey-Huntz Hall	Sept. 21, '52	53m						
Fighter, The	UA Richard Conte-Vanessa Brown	May 25, '52	78m	May 10	1357	AY	A-2	Good	
Finder's Keepers (211)	Univ. Tom Ewell-Julia Adams	Jan., '52	74m	Dec. 22	1164	A	A-2	Fair	
First Time, The (424)	Col. Robert Cummings-Barbara Hale	Feb., '52	89m	Jan. 26	1214	AY	A-2	Very Good	
5 Fingers (208)	20th-Fox James Mason-Danielle Darrieux	Mar., '52	108m	Feb. 16	1237	AY	A-1	Very Good	
Fixed Bayonets (140)	20th-Fox Richard Basehart-Michael O'Shea	Dec., '51	92m	Nov. 24	1117	AY	A-1	Very Good	
Flame of Araby (color) (207)	Univ. Maureen O'Hara-Jeff Chandler	Jan., '52	78m	Nov. 24	1118	AYC	A-2	Good	
Flaming Feather (C) (5118)	Para. Sterling Hayden-Arleen Whelan	Feb., '52	78m	Dec. 22	1161	AY	A-1	Good	
Flesh and Fury (formerly Hear No Evil) (214)	Univ. Tony Curtis-Mona Freeman	Mar., '52	83m	Mar. 8	1261	AY	A-2	Good	
Flight to Mars (5103) (color)	Mono. Marguerite Chapman-C. Mitchell	Nov. 11, '51	72m	Nov. 10	1202			Good	
For Men Only (5102)	Lippert Paul Henreid	Jan. 11, '52	93m	Jan. 26	1214	A	A-2	Very Good	
Fort Defiance	UA Dane Clark-Tracy Roberts	Nov. 9, '51	81m	Nov. 10	1102		A-2	Good	
Fort Osage (color) (5102)	Mono. Rod Cameron-Jane Nigh	Feb. 10, '52	72m	Jan. 26	1215		A-1	Very Good	
Franchise Affair, The (Brit.)	Stratford Michael Denison-Dulcie Gray	Apr. 1, '52	95m	June 21	1418			Very Good	
Francis Covers the Big Town	Univ. Donald O'Connor-Yvette Dugay	Not Set		Mar. 22	(S) 1291				
Francis Goes to West Point (224)	Univ. Donald O'Connor-Lori Nelson	July, '52	81m	June 14	1397		A-1	Very Good	
GALLOPING Major, The (Brit.)	Souvaire Basil Radford-Janette Scott	Dec. 19, '51	82m	Oct. 13	1058			Good	
Girl in Every Port, A (218)	RKO Groucho Marx-Marie Wilson	Jan., '52	86m	Feb. 16	1237	AY	B	Good	
Girl in White, The (232)	MGM June Allyson-Arthur Kennedy	May, '52	93m	Mar. 22	1289	AY	A-1	Very Good	
Girl on the Bridge									
(formerly The Bridge) (139)	20th-Fox Hugo Hass-Beverly Michaels	Dec., '51	77m	Dec. 15	1154	A	B	Fair	
Glory Alley	MGM Leslie Caron-Ralph Meeker	June, '52	79m	May 24	1373		B	Good	
Gobs and Gals (5128)	Rep. Bernard Bros.-Cathy Downs	May 1, '52	88m	May 3	1350	AYC	A-2	Very Good	
Gold Fever (5220)	Mono. John Calvert-Ralph Morgan	June 15, '52							
Golden Girl (color) (136)	20th-Fox Mitzi Gaynor-Dale Robertson	Nov., '51	108m	Nov. 10	1101	AY	A-2	Excellent	
Golden Hawk, The (color)	Col. Sterling Hayden-Rhonda Fleming	Not Set		Apr. 19	(S) 1323				
Great Adventure (5021)	Lippert Dennis Price-Jack Hawkins	Dec. 7, '51	75m						
Greatest Show on Earth (C)* (5129)	Para. All-Star Cast	July, '52	153m	Jan. 5	1177	AYC	B	Superior	
Green Glove, The	UA Glenn Ford-G. Brooks	Feb. 28, '52	88m	Feb. 2	1221	AY	A-2	Fair	
Guest of the House	Astor Anne Baxter-Ralph Bellamy (reissue)	May 15, '52	121m	Dec. 9, '44				Excellent	
Gun Smoke Grange (5253)	Mono. Whip Wilson	Aug. 17, '52							
Gunman, The (5252)	Mono. Whip Wilson-Fuzzy Knight	Apr. 21, '52	52m				A-1		
HALF-Breed (color) (228)	RKO Robert Young-Janis Carter	May, '52	81m	Apr. 19	1321		B	Good	
Harlem Girl, The (422)	Col. Joan Davis-Paul Marion	Feb., '52	70m	Jan. 19	1194	AY	A-1	Good	
Harlem Globetrotters, The (405)	Col. Thomas Gomez and Globetrotters	Nov., '51	80m	Oct. 27	1074		A-1	Good	
Has Anybody Seen My Gal? (226) (color)	Univ. Piper Laurie-Charles Coburn	July, '52	89m	June 14	1397		A-1	Good	
Hawk of Wild River, The (482)	Col. Charles Starrett-Smiley Burnette	Feb., '52	54m	Feb. 16	1238	AYC	A-1	Good	
Hellgate (5113)	Lippert Sterling Hayden-Joan Leslie	July 4, '52							
Here Come the Marines (5212)	Mono. Leo Gorcey-Huntz Hall	June 29, '52	89m	June 14	1398		A-2	Good	
Here Come the Nelsons (210)	Univ. Ozzie Nelson-Harriet Nelson	Feb., '52	76m	Jan. 19	1193	AYC	A-1	Good	
High Noon	UA Gary Cooper-Grace Kelly	July 30, '52	85m	May 3	1349		A-2	Very Good	
High Treason (Brit.)	Pacemaker Liam Redmond-Mary Morris	May, '52	90m	May 31	1382		A-1	Excellent	
Hold That Line (5211)	Mono. Bowery Boys	Mar. 23, '52	64m				A-1		
Holiday for Sinners	MGM Kennan Wynn-Janice Rule	July, '52		June 7	(S) 1390		A-2		
Hong Kong (color) (5109)	Para. Ronald Reagan-Rhonda Fleming	Jan., '52	91m	Nov. 17	1110	AY	A-1	Fair	
Hoodlum Empire (5105)	Rep. Brian Donlevy-Claire Trevor	Apr. 15, '52	98m	Feb. 23	1246	AY	A-1	Good	
Hour of Thirteen, The	MGM Peter Lawford-Dawn Addams	Not Set	79m	June 21	(S) 1419				
House of Horrors	Realtor Robert Lowery-Virginia Gray (reissue)	Jan., '52	65m	Mar. 9, '46				Average	
Hunchback of Notre Dame, The (266)	RKO Charles Laughton-M. O'Hara (reissue)	Feb., '52	117m						
Hurricane Smith (color)	Para. Yvonne De Carlo-John Ireland	Oct., '52							
I DON'T Care Girl, The (C)	20th-Fox Mitzi Gaynor-David Wayne	Not Set		May 10	(S) 1358				
I Dream of Jeanie (color)	Rep. Ray Middleton-Muriel Lawrence	June 1, '52	90m	June 14	1398		A-1	Good	
I Walked with a Zombie (272)	RKO Frances Dee-Tom Conway (reissue)	Apr., '52	69m						
I Want You (251)	RKO Dana Andrews-Dorothy McGuire	Jan., '52	102m	Nov. 3	1093	AY	A-2	Good	
Iglou	Realtor Native Cast (reissue)	Jan., '52	60m						
I'll Never Forget You (formerly Man of Two Worlds (color) (142)	20th-Fox Tyrone Power-Ann Blyth	Dec., '51	90m	Dec. 8	1133	AY	A-1	Very Good	
I'll See You in My Dreams (112)*	WB Doris Day-Frank Lovejoy	Jan. 12, '52	110m	Dec. 8	1133	AY	A-2	Excellent	
In a Padded Cell	Realtor Olsen and Johnson (reissue)	Feb., '52	69m						
Indian Uprising (color) (417)	Col. George Montgomery-Audrey Long	Jan., '52	75m	Dec. 29	1170	AY	A-1	Good	
Invitation, The (130)	Univ. Dorothy McGuire-Van Johnson	Feb., '52	85m	Jan. 26	1214	AY	A-2	Very Good	
Island of Desire (formerly Saturday Island) (C)	UA Linda Darnell-Tab Hunter	Aug., '52	103m	Mar. 22	(S) 1291		B		
It's a Big Country (215)	MGM All Star Cast	Jan. 4, '52	89m	Nov. 24	1117	AY	A-1	Very Good	
Ivanhoe (color)	MGM Robert Taylor-Elizabeth Taylor	Aug., '52	107m	June 21	1417		A-1	Excellent	
Ivory Hunter (color) (Brit.)	Univ. Anthony Steel-Dinah Sheridan	June, '52	97m	May 24	1373		A-1	Very Good	
JACK and the Beanstalk (C) (118)	WB Bud Abbott-Lou Costello	Apr. 12, '52	78m	Apr. 5	1306	AYC	A-1	Good	
Japanese War Bride (202)	20th-Fox Shirley Yamaguchi-Don Taylor	Jan., '52	91m	Jan. 12	1186	AY	A-2	Very Good	
Jet Job (5215)	Mono. Stanley Clements	Mar. 23, '52	63m	Mar. 29	1298			Average	
Jet Pilot (color)	RKO John Wayne-Janet Leigh	Dec. 22, '51	119m						
Journey Into Light (132)	20th-Fox Sterling Hayden-Vivica Lindfors	Oct., '51	87m	Sept. 1	998	AYC	A-1	Good	
Jumping Jacks (5121)	Para. Dean Martin-Jerry Lewis	July, '52	96m	June 7	1389			Excellent	
Junction City (486)	Col. Charles Starrett-Smiley Burnette	July, '52	54m				A-1		
Jungle, The (5112)	Lippert Rod Cameron-Cesar Romero	June 27, '52							
Jungle Jim in the Forbidden Land (429)	Col. Johnny Weissmuller-Angela Greene	Mar., '52	65m	Mar. 8	1262	AYC	A-1	Good	
Jungle of Chang (208)	RKO Documentary of Siam	Nov., '51	67m	Nov. 17	1110	AY	A-1	Good	

TITLE—Production Number—Company	Stars	Release Date	Running Time	REVIEWED (S) Synopsis		RATINGS		
				Issue	Page	Nat'l Groups	L. of D.	Herald Review
Jungle Manhunt (411)	Col. Johnny Weissmuller-Sheila Ryan	Oct., '51	66m	Oct. 6	1050	AY	A-1	Good
Just Across the Street (223)	Univ. Ann Sheridan-John Lund	June, '52	79m	May 31	1382	AY	A-2	Very Good
Just for You (color)	Para. Bing Crosby-Jane Wyman	Sept., '52		Mar. 1	(S) 1254			
Just This Once (224)	MGM Peter Lawford-Janet Leigh	Mar., '52	90m	Jan. 19	1193	AY	A-2	Good
KANGAROO (color) (217)	20th-Fox Peter Lawford-Maureen O'Hara	June, '52	84m	May 24	1373		A-2	Good
Kansas Territory (formerly Vengeance Trail) (5225)	Mono Bill Elliott-Peggy Stewart	May 20, '52	73m	May 24	1374			Good
Kid from Amarillo, The (488)	Col. Charles Starrett-Smile Burnette	Oct., '51	56m	Oct. 27	1075	AY	A-1	Fair
Kid Mont Baroni	Realart Richard Rober-Bruce Cabot	May, '52	80m	Apr. 26	1329		B	Average
Konga, The Wild Stallion (418)	Col. Fred Stone-Rochelle Hudson (reissue)	Feb., '52	65m					
LADY from Texas, The (color) (136)	Univ. Mona Freeman-Howard Duff	Oct., '51	78m	Sept. 22	1033	AY	A-1	Good
Lady in the Iron Mask (218)	20th-Fox Louis Hayward-Patricia Medina	June, '52	78m	June 14	1398		A-1	Good
Lady of Burlesque	Astor B. Stanwyck-Michael O'Shea (reissue)	Apr. 1, '52	91m	May 1, '43				Good
Lady Pays Off, The (202)	Univ. Linda Darnell-Stephen McNally	Nov., '51	80m	Oct. 20	1065	AY	A-2	Very Good
Lady Possessed, A (5104)	Rep. James Mason-June Havoc	Feb., '52	87m	Feb. 23	1246		A-2	Average
Lady Says No, The	UA David Niven-Joan Caulfield	Jan. 14, '52	80m	Dec. 1	1125		B	Fair
Laramie Mountains (485)	Col. Charles Starrett-Smile Burnette	Apr., '52	54m	Apr. 12	1314	AYC	A-1	Fair
Las Vegas Story (217)	RKO Jane Russell-Victor Mature	Feb., '52	88m	Jan. 5	1177	A	B	Good
Last Musketeer, The (5142)	Rep. Rex Allen-Mary Ellen Kay	Mar. 1, '52	67m	June 14	1398	AY	A-1	Good
Laughter in Paradise (Brit.)	Stratford Alistair Sim-Fay Compton	Nov. 11, '51	98m	Dec. 1	1125			Very Good
Laura (252)	20th-Fox Gene Tierney-Dana Andrews (reissue)	May, '52	88m	Oct. 14, '44				Good
Lavender Hill Mob, The (Brit.) (280)	Univ. Alec Guinness-Stanley Holloway	Oct., '51	82m	Oct. 20	1067	AY	A-2	Very Good
Lawless Cowboys (5155)	Mono. Whip Wilson	Nov. 7, '51	58m				A-1	
Leadville Gunslinger (5171)	Rep. Allan Rocky Lane	Mar. 22, '52	54m	Mar. 29	1298	AY	A-2	Good
Lee, a Her to Heaven (color) (255)	20th-Fox Gene Tierney-Cornel Wilde (reissue)	June, '52	110m	Dec. 29, '45				Good
Leopold Man, The (270)	RKO Michael Rennie-Debra Paget (reissue)	May, '52	66m					
Les Miserables	20th-Fox Gino Cervi-Valentina Cortese	Mar. 24, '52	122m	Mar. 22	1291		A-2	Good
Les Miserables (Ital.)	Lux Claudette Colbert-Macdonald Carey	Nov., '51	77m	Oct. 27	1073	A	B	Good
Let's Make It Legal (133)	20th-Fox Stewart Granger-Pier Angeli	Dec. 7, '51	93m	Nov. 3	1094	A	B	Good
Light Touch, The (212)	MGM Steve Cochran-Black Knight	Apr. 19, '52	83m	Mar. 22	1290	AYC	B	Good
Lion and the Horse, The (119) (C)	WB George Raft-Dorothy Hart	May 23, '52	79m	May 3	1350		B	Average
Loan Shark (5111)	Lippert Clark Gable-Ava Gardner	Feb., '52	90m	Dec. 22	1161	AY	A-1	Very Good
Lone Star, The (222)*	MGM Bill Elliott	Nov. 25, '51	70m	Oct. 20	1066		A-1	Very Good
Longhorn, The (5223)	Mono. Abbott & Costello-Miltz Green	Aug., '52						
Lost in Alaska	Univ. Elizabeth Taylor-Larry Parks	Mar., '52	81m	Feb. 9	1230	AY	A-2	Good
Love Is Better Than Ever (225)	MGM William Lundigan-June Haver	Oct., '51	84m	Oct. 20	1066	AY	A-2	Good
Love Nest (131)	20th-Fox Kathryn Grayson-Howard Keel	July, '52	102m	May 31	1381		A-2	Excellent
Lovely to Look At (color)	MGM							
Lure of the Wilderness (formerly Land of the Trembling Earth) (color)	20th-Fox Jean Peters-Jeffrey Hunter	July, '52		Apr. 19	(S) 1322			
Lydia Bailey (color) (219)	20th-Fox Dale Robertson-Anne Francis	June, '52	89m	May 31	1381	AY	A-2	Very Good
MA AND PA Kettle at the Fair (216)	Univ. Marjorie Main-Percy Kilbride	Apr., '52	87m	Mar. 22	1290	AYC	A-1	Very Good
Macao (224)*	RKO Robert Mitchum-Jane Russell	Apr., '52	80m	Mar. 29	1297	A	B	Good
Magic Carpet, The (410) (color)	Col. Lucille Ball-John Agar	Oct., '51	84m	Sept. 29	1042	AY	A-1	Good
Man Bait (5103)	Lippert George Brent-Marguerite Chapman	Jan. 25, '52	78m				A-2	
Man from the Black Hills (5242)	Mono. Johnny Mack Brown-James Ellison	Mar. 2, '52	51m	Nov. 17	1109	A	A-1	Good
Man in the Saddle (color) (420)	Col. Randolph Scott-Joan Leslie	Dec., '51	87m	Nov. 17	1109	A	A-2	Good
Man in the White Suit (282) (Brit.)	Univ. Alec Guinness-Joan Greenwood	Apr., '52	85m	Apr. 5	1306	AY	A-1	Very Good
Man on the Run (Brit.)	Stratford Derek Farr-Joan Hopkins	Feb. 26, '52	82m					
Man With a Cloak, The (207)	MGM Joseph Cotten-Barbara Stanwyck	Oct. 19, '51	81m	Oct. 6	1050	AY	B	Fair
Mara Maru (120)	WB Errol Flynn-Ruth Roman	May 3, '52	98m	Apr. 5	1305	AY	A-2	Very Good
Marrying Kind, The (425)*	Col. Judy Holliday-Aldo Ray	Apr., '52	93m	Mar. 15	1281	AY	A-2	Excellent
Maytime in Mayfair (Brit.) (C)	Realart Anna Neagle-Michael Wilding	Apr., '52	94m	Apr. 26	1329		A-2	Fair
Meet Danny Wilson (205)	Univ. Frank Sinatra-Shelley Winter	Feb., '52	88m	Jan. 19	1193	AY	A-2	Good
Merry Widow, The (color)	MGM Lana Turner-Fernando Lamas	Not Set						
Minnesota (color)	Rep. Rod Cameron-Ruth Hussey	July 15, '52		Apr. 19	(S) 1322			
Mr. Peak-A-Boo (Fr.)	UA Joan Greenwood-Bourvil	Oct. 21, '51	74m	Sept. 22	1033	AY	A-2	Very Good
Model and the Marriage Broker, The (201)	20th-Fox Jeanne Crain-Thelma Ritter	Jan., '52	103m	Nov. 24	1117	AY	B	Excellent
Montana Territory (color)	Col. Lon McAllister-Wanda Hendrix	June, '52	64m	June 7	1389	AY	A-1	Good
Mummy, The	Realart Boris Karloff-David Manners (reissue)	Dec., '51	74m	Dec. 3, '32	27			
Mummy's Curse, The	Realart L. Chaney, Jr.-Virginia Christine (reissue)	Dec., '51	60m					
Murder in the Cathedral (Brit.)	Classic Fr. John Groser-Alexander Gauge	Mar. 25, '52	140m	Apr. 5	1307		A-1	Good
Mutiny (color)	UA Patric Knowles-Angela Lansbury	Mar. 14, '52	77m	Mar. 1	1254	AY	A-1	Fair
My Favorite Spy (5110)*	Para. Bob Hope-Hedy Lamarr	Dec., '51	93m	Oct. 6	1049	AY	A-2	Excellent
My Six Convicts (430)*	Col. John Beal-Gilbert Roland	Mar., '52	104m	Mar. 15	1281	AY	A-2	Excellent
My Son, John (5116)	Para. Helen Hayes-Van Heflin	Apr., '52	122m	Mar. 22	1289	AY	A-1	Excellent
NARROW Margin (226)	RKO Charles McGraw-Marie Windsor	May, '52	70m	Apr. 12	1314	AY	A-2	Good
Navajo	Lippert Navajo Indian Cast	Feb. 12, '52	70m	Feb. 9	1230	AY	A-1	Very Good
Never Take No for an Answer (Brit.)	Souvaire Denis O'Dea-Vittorio Manunta	Apr. 9, '52	82m	Mar. 15	1282		A-1	Good
Night Riders (5251)	Mono. Whip Wilson	Feb. 3, '52					A-1	
Night Stage to Galveston (475)	Col. Gene Autry	Mar., '52	61m	Mar. 22	1291	AY	A-1	Good
No Resting Place (Irish)	Classic Michael Gough-Eithne Dunne	Not Set	80m	Apr. 26	1329			Good
No Room for the Groom (220)	Univ. Tony Curtis-Piper Laurie	May, '52	82m	May 10	1357	A	B	Good
Northwest Territory (5124)	Mono. Kirby Grant-Gloria Saunders	Dec. 9, '51	61m				A-1	
OKINAWA (432)	Col. Pat O'Brien-Richard Denning	Mar., '52	67m	Mar. 1	1254	AY	A-1	Fair
Oklahoma Annie (color) (5122)	Rep. Judy Canova-John Russell	Mar. 24, '52	90m	Apr. 12	1314	AYC	A-1	Good
Old Oklahoma Plains	Rep. Rex Allen	July 25, '52						
Old West, The (473)	Col. Gene Autry	Jan., '52	61m	Jan. 12	1186	AYC	A-1	Average
On Dangerous Ground (215)	RKO Robert Ryan-Ida Lupino	Jan., '52	82m	Dec. 1	1125	A	A-2	Very Good
One Big Affair	UA Dennis O'Keefe-Evelyn Keyes	Feb. 22, '52	80m	Mar. 8	1262		B	Fair
Outcast of the Islands (Brit.)	UA Trevor Howard-Ralph Richardson	July 1, '52	93m	May 17	1366	A	B	Good
Outcasts of Poker Flat (216)	20th-Fox Dale Robertson-Anne Baxter	May, '52	81m	May 10	1357		A-2	Very Good
Outlaw Women (color) (5105)	Lippert Marie Windsor-Richard Rober	May 2, '52	75m	Apr. 19	1321		B	Average
Overland Telegraph (216)	RKO Tim Holt-Richard Martin	Dec., '51	60m	Dec. 8	1134	AY	A-1	Good

TITLE—Production Number—Company	Stars	Release Date	Running Time	REVIEWED		Net'l Groups	RATINGS	
				(S) Synopsis Issue	Page		L. of D.	Harold Review
PACE That Thrills, The (213)	RKO	Bill Williams-Carla Balenda	Mar., '52	63m	Mar. 15	1282	AY	A-2 Good
Pals of the Golden West (5102)	Rep.	Roy Rogers-Dale Evans	Dec. 15, '51	88m	Jan. 19	1194	AY	A-1 Average
Pandora and the Flying Dutchman (C) [Brit.] (217)	MGM	James Mason-Ava Gardner	Jan. 18, '52	123m	Oct. 13	1057	A	B Good
Pet and Mike	MGM	Spencer Tracy-Katherine Hepburn	June, '52	95m	May 17	1365	AY	A-2 Excellent
Paula	Col.	Loretta Young-Kent Smith	June, '52	80m	May 17	1366	AY	A-2 Good
Pecos River (484)	Col.	Charles Starrett-Smiley Burnette	Dec., '51	55m	Dec. 1	1126	AY	A-1 Fair
Perfectionist, The (French)	Discina	Pierre Fresnay	May 1, '52	92m	May 3	1350	AY	B Good
Phone Call From a Stranger (204)	20th-Fox	Gary Merrill-Shelley Winters	Feb., '52	96m	Jan. 12	1185	AY	B Very Good
Pirate Submarine (5110)	Lippert	Special Cast	July 18, '52	69m				
Pool of London [Brit.] (183)	Univ.	Bonar Colleano-Rene Asherson	Nov., '51	85m	Aug. 11	974	A	A-2 Good
Pride of St. Louis (211)	20th-Fox	Dan Dailey-Joanne Dru	Apr., '52	93m	Mar. 1	1253	AYC	A-1 Very Good
Purple Heart Diary (421)	Col.	Frances Langford-Lyle Talbot	Dec., '51	73m	Nov. 10	1102	AY	A-1 Good
QUIET Man, The (color)	Rep.	John Wayne-Maureen O'Hara	Not Set	129m	May 17	1365		Superior
Quo Vadis (color)*	MGM	Robert Taylor-Deborah Kerr	Spec.	168m	Nov. 24	1118	AY	A-1 Superior
RACKET, The (210)	RKO	Robert Mitchum-Lizbeth Scott	Nov., '51	88m	Oct. 20	1065	AY	A-2 Very Good
Reaging Tide, The (203)	Univ.	Shelley Winters-Richard Conte	Nov., '51	93m	Oct. 13	1057	AY	A-2 Very Good
Rains Came, The (256)	20th-Fox	Myrna Loy-Tyrone Power (reissue)	June, '52	95m	Sept. 8, '39			
Rancho Notorious (color) (221)	RKO	Marlene Dietrich-Arthur Kennedy	Mar., '52	89m	Feb. 9	1229	A	B Very Good
Rashomon (Japanese) (268)	RKO	Toshiro Mifune-Machiko Kyo	Mar., '52	86m	Jan. 12	1185	A	B Excellent
Red Ball Express (218)	Univ.	Jeff Chandler-Alex Nicol	May, '52	83m	May 3	1349	AY	A-1 Very Good
Red Mountain (color) (5113)	Para.	Alan Ladd-Lizbeth Scott	May, '52	84m	Nov. 17	1109	A	A-2 Good
Red Planet Mars	UA	Peter Groves-Andrea King	May 15, '52	87m	May 17	1367		Fair
Red River	UA	John Wayne-M. Clift	(reissue) June 6, '52	125m	July 17, '48			Excellent
Red Shoes, The (color) [Brit.]	UA	Moir Shearer-Anton Walbrook	June 13, '52	133m	Oct. 23, '48	4357	AY	B Excellent
Red Skies of Montana (color) (207)	20th-Fox	Richard Widmark-Constance Smith	Feb., '52	98m	Jan. 26	1213	AY	A-1 Very Good
Red Snow	Col.	Guy Madison-Ray Mala	July, '52	75m	June 21	1418		Good
Retreat, Hell! (115)	WB	Frank Lovejoy-Anita Louise	Feb. 23, '52	95m	Feb. 9	1230	AY	A-1 Good
Return of the Texan (209)	20th-Fox	Dale Robertson-Joanne Dru	Mar., '52	88m	Feb. 16	1237	AY	A-1 Fair
River, The (color)	UA	Radha-Esmond Knight	Feb. 15, '52	99m	Sept. 8	1006	AYC	A-2 Good
Road Agent (223)	RKO	Tim Holt-Norine Nash	Mar., '52	60m	Feb. 9	1230	AYC	A-1 Good
Robin Hood (see Story of Robin Hood)								
Rodeo (color) (5104)	Mon.	Jane Nigh-John Archer	Mar. 9, '52	71m	Mar. 8	1262		A-1 Good
Room for One More (113)*	WB	Gary Grant-Betsy Drake	Jan. 26, '52	97m	Jan. 12	1185	AYC	B Excellent
Rose Bowl Story, The (C) (5204)	Mon.	Marshall Thompson-Vera Miles	Aug. 24, '52		June 21	(S) 1419		
Rose of Cimarron (color) (212)	20th-Fox	Jack Buettel-Mala Powers	Apr., '52	72m	Mar. 8	1262	AY	A-2 Good
Rough, Tough West (487)	Col.	Charles Starrett-Smiley Burnette	June, '52	54m			AYC	A-1
Royal Journey (color) [Can.]	UA	Documentary	Mar. 15, '52	47m	Mar. 8	1261		A-1 Very Good
SAILOR Beware (5114)*	Para.	Dean Martin-Jerry Lewis	Feb., '52	103m	Dec. 1	1125	AYC	A-1 Very Good
Sally and Saint Anne (225)	Univ.	Ann Blyth-Edmund Gwenn	July, '52	90m	May 17	(S) 1367		
San Francisco Story (121)	WB	Yvonne De Carlo-Joel McCrea	May 17, '52	80m	Apr. 12	1314	AY	B Good
Savage, The (color)	Para.	Charlton Heston-Susan Morrow	Nov., '52		Apr. 19	(S) 1322		
Scandal Sheet (415)	Col.	Broderick Crawford-Donna Reed	Mar., '52	82m	Jan. 12	1186	AY	A-2 Good
Scaramouche (C)	MGM	Stewart Granger-Janet Leigh	June, '52	115m	May 17	1365	AYC	A-2 Excellent
Scarlet Angel (C) (222)	Univ.	Yvonne De Carlo-Rock Hudson	June, '52	81m	May 31	1382	A	B Good
Sea Hornet, The (5105)	Rep.	Rod Cameron-Adele Mara	Nov. 6, '51	84m	Sept. 29	1042		
Sea Tiger (5218)	Mon.	John Archer-Marguerite Chapman	July 27, '52					
Secret of Convict Lake, The (123)	20th-Fox	Ethel Barrymore-Glenn Ford	Aug., '51	83m	June 30	913	AY	A-2 Good
Sellout, The (219)	MGM	Walter Pidgeon-Audrey Totter	Feb., '52	83m	Dec. 15	1153	A	B Good
Shadow in the Sky (221)	MGM	Nancy Davis-James Whitmore	Feb. 15, '52	78m	Dec. 22	1162	AY	A-2 Good
Shane (color)	Para.	Alan Ladd-Jean Arthur	Not Set		Apr. 19	(S) 1323	AY	A-2 Good
She-Wolf of London	Realart	June Lockhart-D. Porter	(reissue) Dec., '51	61m			A	A-2 Good
She's Working Her Way Through College (C) (128)	WB	Virginia Mayo-Ronald Reagan	July 12, '52	101m	June 7	1389		B Very Good
Silver City (color) (5112)	Para.	Edmond O'Brien-Yvonne de Carlo	Dec., '51	90m	Sept. 29	1042	A	B Good
Singin' in the Rain (color) (227)*	MGM	Gene Kelly-Debbie Reynolds	Apr., '52	103m	Mar. 15	1281	AYC	B Excellent
Skirts Ahoy! (C) (233)	MGM	Esther Williams-Barry Sullivan	May, '52	109m	Apr. 12	1313	AYC	A-1 Excellent
Small Back Room, The (Brit.)	Snader	David Farrar-Kathleen Byron	Not Set	90m	Feb. 23	1246		B Fair
Smoky Canyon (483)	Col.	Charles Starrett-Smiley Burnette	Jan., '52	55m	Feb. 2	1222	AYC	A-1 Good
Sniper, The (434)	Col.	Adolphe Menjou-Arthur Franz	May, '52	87m	Mar. 22	1290	A	A-2 Good
Snow White and the Seven Dwarfs (292)	RKO	Disney Feature	(reissue) Feb., '52	83m	Dec. 25, '37		AYC	
Somebody Loves Me (color)	Para.	Betty Hutton-Ralph Meeker	Oct., '52		May 3	(S) 1350		
Something to Live For (5105)	Para.	Joan Fontaine-Ray Milland	Mar., '52	89m	Feb. 2	1221	A	A-2 Good
Son of Ali Baba (color)	Univ.	Tony Curtis-Piper Laurie	Sept., '52		June 21	(S) 1419		
Son of Dr. Jekyll (409)	Col.	Louis Hayward-Jody Lawrence	Nov., '51	77m	Oct. 27	1074	AY	A-2 Good
Son of Paleface (color) (5124)	Para.	Bob Hope-Jane Russell	Aug., '52		Apr. 19	(S) 1322		
Sound Off (color) (428)	Col.	Mickey Rooney-Ann James	May, '52	83m	Apr. 12	1313	AYC	A-1 Good
Spider and the Fly, The (Brit.)	Ball	Eric Portman-Nadia Gray	May 1, '52	73m	Mar. 29	1298		Fair
Stage to Blue River (5156)	Mon.	Whip Wilson	Dec. 30, '51	56m				A-1
Stagecoach Driver (5153)	Mon.	Whip Wilson	Dec. 30, '51	52m				A-1
Starlift (109)	WB	All Star Cast	Dec. 1, '51	103m	Nov. 3	1093	AY	A-1 Good
Steel Fist, The (5217)	Mon.	Roddy McDowell-Kristine Miller	Jan. 6, '52	73m				
Steel Town (color) (215)	Univ.	Ann Sheridan-John Lund	Mar., '52	85m	Mar. 8	1261	AY	A-2 Good
Stolen Face (5109)	Lippert	Paul Henreid-Lizbeth Scott	June 6, '52	71m	June 7	1389		B Good
Stooge, The	Para.	Dean Martin-Jerry Lewis	Not Set		Mar. 29	(S) 1298		
Storm Bound (5032)	Rep.	Constance Dowling-Andrea Checchi	Dec. 15, '51	60m	Feb. 2	(S) 1223	AY	A-2 Good
Storm Over Tibet (416)	Col.	Diana Douglas-Rex Reason	July, '52	87m	Dec. 29	1169		B Very Good
Story of Robin Hood (C)	Disney-RKO	Richard Todd-Jean Rice	Not Set	84m	Dec. 22	1289		A-1
Strait Jacket	Realart	Ritz Brothers	(reissue) Feb., '52	61m				
Strange Door, The (204)	Univ.	Charles Laughton-Boris Karloff	Dec., '51	81m	Nov. 3	1094	A	A-2 Fair
Strange Woman	Astor	Hedy Lamarr-George Sanders	(reissue) Jan. 5, '52	100m	Nov. 2, '46			
Strange World	UA	Angelica Hauff-Alexander Carlos	Mar. 28, '52	85m	Apr. 12	1315		B Average
Street Bandits (5130)	Rep.	Penny Edwards-Robert Clarke	Nov. 15, '51	54m	Nov. 24	1118		A-3 Fair
Streets Named Desire, A (104)*	WB	Vivien Leigh-Marlon Brando	Mar. 22, '52	122m	June 18	885	A	B Excellent
Stronghold (5107)	Lippert	Veronica Lake-Zachary Scott	Feb. 15, '52	73m				A-1
Submarine Command (5107)	Para.	William Holden-Nancy Olson	Nov., '51	87m	Sept. 1	998	AY	A-2 Good
Superman and the Mole Men (5030)	Lippert	George Reeves-Phyllis Coates	Nov. 23, '51	58m				A-1

TITLE—Production Number—Company	Stars	Release Date	Running Time	REVIEWED (S) = synopsis		Nat'l Groups	RATINGS		Herald Review
				Issue	Page		L. of D.		
TALE of Five Women (Ital.)	UA	Boner Colleano-Gina Lollobrigida	Mar. 7, '52	86m	Feb. 16	1238	AY	A-2	Good
Tales of Hoffmann (color)	UA	Moira Shearer-Robert Helpmann	June 13, '52	138m	Apr. 7, '51	793	AY	A-2	Excellent
Tales of Robin Hood (5008)	Lippert	Robert Clarke-Mary Hatcher	Dec. 21, '51	59m					
Talk About a Stranger (228)	MGM	George Murphy-Nancy Davis	Apr. '52	65m	Mar. 1	1254	AY	A-2	Good
Tanks Are Coming, The (108)	WB	Steve Cochran-Mari Aldon	Nov. 17, '51	90m	Nov. 3	1094	AY	A-1	Good
Target (227)	RKO	Tim Holt-Linda Douglas	Apr. '52	60m	Apr. 5	1306	AYC	A-1	Good
Tarzan's Savage Fury (225)	RKO	Lex Barker-Dorothy Hart	Apr. '52	80m	Mar. 22	1290	AYC	A-1	Good
Tell It to the Marines (5212)	Mono.	Leo Gorcey-Huntz Hall	June 15, '52						
Tembo (C) (265)	RKO	Howard Hill and Wild Animals	Jan. '52	80m	Dec. 22	1162	AY	A-2	Good
Ten Tell Men (color) * (413)	Col.	Burt Lancaster-Jody Lawrence	Dec. '51	97m	Oct. 27	1073	AY	B	Good
Texas Carnival (color) (205)*	MGM	Ether Williams-Howard Keel	Oct. 5, '51	77m	Sept. 15	1013	AY	A-2	Very Good
Texas City (formerly Ghost Town) (5241)	Mono.	Johnny Mack Brown-Jimmy Ellison	Jan. 13, '52					A-1	
Texas Lawmen (5146)	Mono.	Johnny Mack Brown	Dec. 2, '51	54m					
Thief of Damascus (color) (427)	Col.	Paul Henreid-Jeff Donnell	Apr. '52		Mar. 8	(S) 1263	AYC	B	
This Above All (253)	20th-Fox	Tyrone Power-Joan Fontaine	(reissue) May, '52	110m	May 16, '42				
This Woman Is Dangerous (114)*	WB	Joan Crawford-Dennis Morgan	Feb. 9, '52	97m	Jan. 26	1214	A	B	Good
Three for Bedroom C (color) (124)	WB	Gloria Swanson-James Warren	June 21, '52	74m	May 31	1383	AYC	A-2	Fair
Thundering Caravans	Rep.	Allan Rocky Lane	July 20, '52						
Toast to Love (Mex.)	Astor	Irina Baronova-David Silver	Nov. 15, '51	82m					
To the Shores of Tripoli (color) (257)	20th-Fox	John Payne-Maureen O'Hara	(reissue) July, '52	86m	Mar. 14, '42				
Tom Brown's School Days (Brit.)	UA	John Howard Davies-Robert Newton	Nov. 2, '51	93m	Oct. 27	1074	AY	A-1	Good
Tomorrow Is Too Late (Ital.)	Burstin	Pier Angeli-Vittorio De Sica	Apr. 12, '52	103m	Apr. 19	1322	AY	A-2	Excellent
Too Young to Kiss (211)	MGM	Van Johnson-June Allyson	Nov. 23, '51	91m	Oct. 27	1073	AY	A-1	Good
Trail Guide (219)	RKO	Tim Holt-Linda Douglas	Not Set	60m	Feb. 2	1222		A-1	Good
Treasure of Lost Canyon (C) (209)	Univ.	William Powell-Julia Adams	Mar. '52	81m	Feb. 16	1237	AYC	A-1	Good
Tulsa (color)	UA	Susan Hayward-R. Preston	(reissue) June 6, '52	90m	Mar. 19, '49				Excellent
Turning Point, The	Para.	William Holden-Alexis Smith	Nov. '52		Apr. 26	(S) 1330			
Two Tickets to Broadway (color) * (264)	RKO	Tony Martin-Janet Leigh	Nov. '51	106m	Oct. 20	1066	AY	A-2	Excellent
UNKNOWN Man, The (form. Behind the Law) (210)	MGM	Walter Pidgeon-Ann Harding	Nov. 16, '51	86m	Oct. 20	1065	AY	B	Good
Unknown World (5101)	Lippert	Bruce Kellogg-Marilyn Nash	Oct. 26, '51	63m	Nov. 3	1094		A-1	Good
Untamed Frontier (color)	Univ.	Joseph Cotten-Shelley Winters	Sept. '52						
Utah Wagon Train (5054)	Rep.	Rex Allen-Penny Edwards	Oct. 15, '51	67m	Nov. 3	1095	AY	A-1	Good
VALLEY of Eagles (5114)	Lippert	Jack Warner-Nadia Gray	Apr. 25, '52	83m	Mar. 22	1290	AYC	A-2	Excellent
Valley of Fire (353)	Col.	Gene Autry	Nov. '51	63m	Nov. 10	1102	AY	A-1	Good
Viva Zapata (206)*	20th-Fox	Marlon Brando-Jean Peters	Mar. '52	113m	Feb. 9	1229	AY	A-2	Excellent
WACO (5224)	Mono.	Wild Bill Elliott	Feb. 24, '52	68m	Mar. 1	1254		A-2	Very Good
Wagons West (color) (5203)	Mono.	Peggie Castle-Red Cameron	July 6, '52	70m	June 21	1418			Good
Wait 'Til the Sun Shines, Nellie (color) (220)	20th-Fox	Jean Peters-Hugh Marlowe	July, '52	108m	May 31	1381		A-2	Excellent
Walk East on Beacon (426)	Col.	George Murphy-Virginia Gilmore	July, '52	98m	Apr. 26	1329	AY	A-1	Very Good
Wall of Death (Brit.)	Reallart	Susan Shaw-Maxwell Reed	Apr. '52	80m	Apr. 19	1321		A-2	Fair
Washington Story (for Mr. Congressman)	MGM	Van Johnson-Patricia Neal	July, '52		May 17	(S) 1367			
Weekend with Father (206)	Univ.	Van Hefflin-Patricia Neal	Dec. '51	83m	Dec. 1	1126	AY	A-1	Very Good
We're Not Married (221)	20th-Fox	Ginger Rogers-David Wayne	July, '52						
Westward the Woman (216)	MGM	Robert Taylor-Denise Darcel	Jan. 11, '52	116m	Nov. 24	1118	AY	A-2	Good
What Price Glory? (color)	20th-Fox	James Cagney-Dan Dailey	Aug. '52		June 21	(S) 1418			
When in Rome (229)	MGM	Van Johnson-Paul Douglas	Apr. '52	78m	Mar. 1	1253	AY	A-1	Very Good
When Worlds Collide (5106) (color)	Para.	Richard Derr-Barbara Rush	Nov. '51	82m	Sept. 1	998	AY	A-2	Very Good
Whip Hand (212)	RKO	Elliott Reed-Carla Balenda	Oct. '51	82m	Sept. 17	1075	AY	A-2	Fair
Whip Law (5251)	Mono.	Whip Wilson	Feb. 3, '52		Dec. 29	(S) 1170			
Whispering Smith vs. Scotland Yard (222) (Brit.)	RKO	Richard Carlson-Greta Gynt	Mar. '52	77m	Mar. 15	1282	AY	A-2	Good
White Corridors (Brit.)	Rank	Googie Withers-Godfrey Tearle	June 21, '52	102m	June 21	1418			Good
Wild Blue Yonder (5103)	Rep.	Wendell Corey-Vera Ralston	Dec. 5, '51	98m	Dec. 8	1133	AY	A-1	Good
Wild Heart, The (274)	RKO	Jennifer Jones-David Farrar	July, '52	82m	May 31	1382		B	Good
Wild Horse Ambush (5069)	Rep.	Michael Chapin-Eilene Janssen	Apr. 15, '52	54m	May 10	1357	AYC	A-1	Good
Wild Jungle Captive	Reallart	Otto Kruger-Amelita Ward	(reissue) Feb. '52	63m					
Wild North, The (color) (226)	MGM	Stewart Granger-Cyd Charisse	Mar. '52	97m	Jan. 19	1193	AYC	A-2	Good
Wild Stallion, The (5205)	Mono.	Ben Johnson-Edgar Buchanan	May 12, '52	70m	May 24	1374		A-1	Good
Wings of Danger (5106)	Lippert	Zachary Scott-Robert Beatty	Apr. 11, '52	72m				A-2	
Winning Team, The (125)	WB	Doris Day-Ronald Reagan	June 28, '52	98m	May 24	1373		A-1	Excellent
With a Song in My Heart (C) (210)*	20th-Fox	Susan Hayward-David Wayne	Apr. '52	117m	Feb. 23	1245	AYC	B	Excellent
Without Warning	UA	Adam Williams-Meg Randall	May 8, '52	75m	Apr. 5	1307		A-2	Very Good
Woman in Question, The (Brit.)	Col.	Jean Kent-Dirk Bogarde	Not Set	88m	Feb. 23	1246	A	B	Good
Woman in the Dark (5131)	Rep.	Penny Edwards-Ross Elliott	Jan. 15, '52	60m	Feb. 2	1222		A-2	Fair
Wonder Boy, The (Brit.)	Snader	Bobby Henry	Dec. '51	83m	Jan. 5	1178		A-1	Average
World in His Arms, The (C)	Univ.	Gregory Peck-Ann Blyth	Aug. '52	104m	June 21	1417			Excellent
YANK in Indo-China, A (435)	Col.	John Archer-Jean Willes	May, '52	67m	Apr. 12	1315	AY	A-1	Average
Yellowfin (formerly Bluefin) (5108)	Mono.	Wayne Morris-Adrian Booth	Oct. 14, '51	74m	Aug. 18	(S) 982		A-2	
You Can't Beat the Irish (Brit.)	Stratford	Michael Dolan-Jack Warner	Mar. 17, '52	82m				A-2	
Young and the Damned, The (Mex.)	Mayer-Kingsley	Estela Inda-Alfonso Mejia	Mar. 24, '52	80m	Apr. 19	1322		C	Very Good
Young Man With Ideas (230)	MGM	Glenn Ford-Ruth Roman	May, '52	84m	Mar. 1	1254	AY	A-2	Fair
Young Scarface (Br.)	M.K.D.	R. Attenborough-H. Baddeley	Nov. 7, '51	80m	Nov. 10	1103		A-2	Good
Young Wives Tale (Brit.)	Stratford	Audrey Hepburn-Nigel Patrick	June 9, '52	80m					
Yukon Gold (5221)	Mono.	Kirby Grant	Aug. 10, '52						

FEATURES LISTED BY COMPANIES — PAGE 1405, ISSUE OF JUNE 14, 1952
SHORT SUBJECTS CHART APPEARS ON PAGES 1415-1416, ISSUE OF JUNE 14, 1952



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A Personal Letter -
from **Wilbur Snaper** President
**ALLIED STATES ASSOCIATION
OF MOTION PICTURE EXHIBITORS**

Mr. Herman Robbins
National Screen Service Corp.
1600 Broadway
New York, New York

Dear Herman:

I have been reading with great interest the reports on the anti-trust suit brought against National Screen Service by the Department of Justice. This action by the Department of Justice, I personally believe, will be beneficial to no one in the long run.

I am writing purely as an exhibitor and business man with the thought that perhaps the Department will reconsider its actions. My appraisal of National Screen is as follows: the company has never, to the best of my knowledge, abused its position in the business. I also believe that it services the exhibitors at fair rentals and, in general, serves the industry with efficiency at all times.

Naturally, there have been incidents that have come to my attention but, in most every case, we have straightened the matter out. As to specific costs to the exhibitor, there are, in the course of business, certain minor frictions that will always arise, but on the whole the exhibitors of the country, I believe, have complete confidence in National Screen Service.

Frankly, I can see no benefit arising from this action for either the public or the people within our industry. I regret that, at this time, when the industry, as a whole, is struggling to maintain its equilibrium, further legal problems will complicate the general outlook.

I sincerely hope the Department of Justice will examine the situation closely and keep National Screen as an entity through discussions rather than through the courts.

If I can be of service, please call upon me.

Sincerely,

Wilbur Snaper
Wilbur Snaper



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